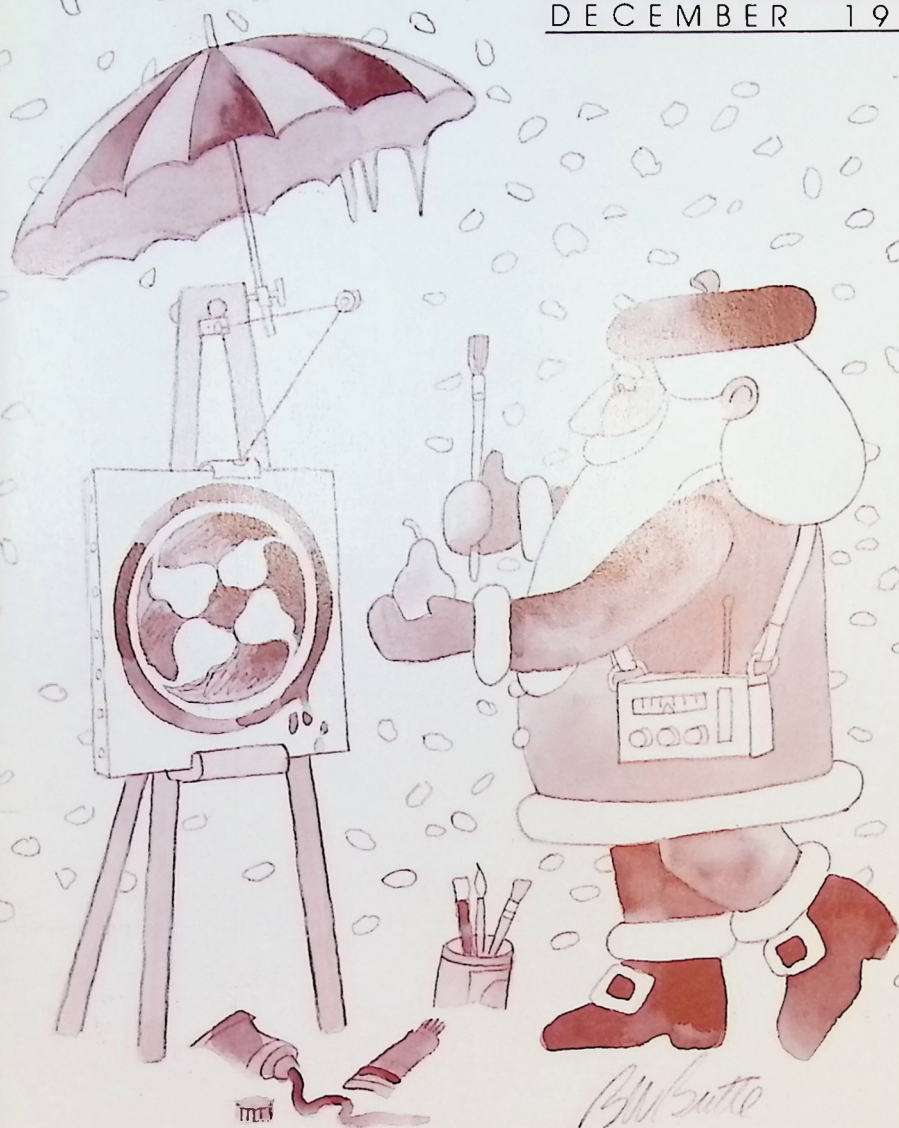


K S O R

# Guide

TO THE ARTS  
DECEMBER 1982



*The Guild wishes to thank Bruce Butte, Chandra Hayes, Marie Baxter, Don Thomas and Crystal Castle for the art, Nancy Tripp for her photography; Edna Martin, Jeanie Ganty, Betty LaDuke, David Zaslów and Dave Marston for their articles; Al Reiss for his poetry; and Graphic Resource of Medford for their help in Art Direction, Layout and Production.*



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K S O R

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# Guide

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T O T H E A R T S  
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1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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## FROM THE DIRECTOR'S DESK



# Hail & Farewell

***A Fond Farewell*** - All of us at KSOR are this month saying goodbye to a good friend of ours and yours. Dr. Michael C. Slaughter, who has served as president of the KSOR Listeners Guild since 1978, is leaving our area and the Guild's presidency, as he moves to New York State. He has provided leadership and quietly achieved enormous benefits for all Guild members during his presidency. And we are much in his debt for the tremendous commitment to KSOR that has characterized his years of service to the station.

Those of you who have followed the station's progress are aware of the tremendous strides we have made. What you may not fully realize is that much of the credit for those attainments should be accorded the hard-working members and officers of the Guild's Board of Trustees. They have devoted tremendous energy to wrestling with the difficult financial problems we have faced and the development of strategies to attain our goals. As president, Michael has provided very special leadership during these years. You have occasionally heard from him by mail, and over the air, as he reported on the Guild's financial and programmatic health. What you should also know is that behind the scenes he has been a source of wise counsel and effective leadership. He has been a good friend to all of us at KSOR and made this writer's job a great deal easier than it would have been without his outstanding abilities to aid us.

He has also been an important ambassador to organizations with whom we deal in other parts of the country. Two years ago, Michael travelled to San Diego to present testimony before the Board of Directors of the Corporation for Public Broadcasting on certain aspects of federal funding that affect us. He has followed other developments with other national organizations closely and sensitively and has been a positive force in our relationships with such groups.

For all these reasons, and others far too numerous to mention here, we shall all miss him. I have often said that the staff at KSOR is a very good, and tremendously hard-working group of individuals. No radio station such as this one could grow or flourish without such persons on its staff. We also could not function without the support of listeners like you. However, both of those vital ingredients have only been able to achieve results with the added ingredient of involved, intelligent, and dedicated community leadership provided by the persons who serve as officers and members of the Guild Board of Trustees. For his many special services in making so much of KSOR's attainments possible, we



are especially grateful to have had the benefits of Michael's participation over the past few years.

Best wishes from all of us at KSOR to Michael and Kathy Slaughter. We shall miss you both. But in the results of your activities in the KSOR Listeners Guild, you leave behind for all of us something which will continue to add to the lives of many persons in this region.

Since Michael's resignation was announced after the last meeting of the Guild's Board of Trustees, no action has been taken on appointing an interim successor. In the January issue of the Guide, we will bring you an update from the officers regarding the Guild's presidency.

***Prairie Home Companion Update*** - Two months ago I promised you a report on the latest developments regarding the American Public Radio practices (and the related "Prairie Home Companion") matter after the October meeting of the NPR Board of Directors. You may recall that KSOR and eleven other stations requested the NPR Board to investigate the matter and take appropriate action to protect the interests of NPR member stations. In response, the NPR Board, at its July meeting, appointed a special committee to review the situation and to report to the Board at its October meeting. I am sorry to report that the committee apparently did not make a report at the Board's October meeting. It is our understanding that the committee had not completed its work and requested that the issue be tabled to a future meeting.

You will also recall that I mentioned in an earlier column that I believed KSOR should not initiate proceedings on this matter until the NPR Board committee had rendered its report. I took that position with the understanding that the report would be forthcoming in October. Since the Board committee has not brought matters to the speedy conclusion that we all might have hoped, I wanted you to be aware that early in November we turned this matter over to the proper Federal authorities for appropriate action.

We'll keep you posted on ensuing developments.

***Fall Marathon '82*** - As of the date this is written, we are still engaged in our Fall fundraising Marathon, and have so far received pledges for more than half of the \$40,000 goal. The Marathon has received tremendous support at a far more brisk pace than we had anticipated, and we are confident it will come to a successful conclusion. KSOR's listeners have never failed to meet a Marathon goal and that is one of the things about this station that I personally value the most. It is one thing for the staff to work hard to bring public radio to all of us, but it means something very special to us when you share in those efforts and work hard with us to make our programming possible.

To all of you who have supported Fall Marathon '82, and who have supported KSOR in many other ways as well, thanks from everyone on the staff.

From all of us at KSOR, please accept our very best wishes for a happy holiday season and the very best of New Years.

**Ronald Kramer**

**Director of Broadcast Activities**

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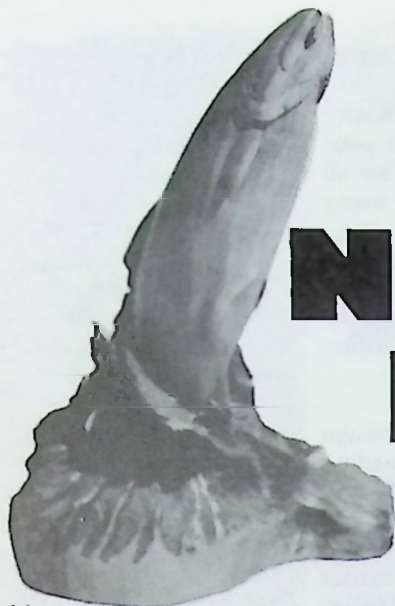
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*KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503)482-6301.*

**KSOR GUIDE/DEC 1982/3**





*Evolving  
Steelhead*

# Natural Magic

by Jeanie Ganty

Large chunks of driftwood bobbed in the surf and slammed into the splintered sands on the southern Oregon coast. Charred from fire, uglified by salt water and tumultuous weather, the lifeless lumps lay in a heap, disfiguring the serenity of smooth, freshly-washed sand, scarring its beauty, stealing from its naturalness.

The surf slapped against the silent bodies, giving a final wash to the inanimate objects rejected by the Pacific Ocean, spit back into a less than perfect work of realism.

But by magic of Jack Christensen and Karl Hoppe's inception, a well-placed chisel and scores of hours metamorphosed the wood chunks into a \$3000 work of art.

As shavings jumped and fell away under the fierce chiseling of Karl Hoppe, the myrtlewood base embellished those sweeping characteristics revealing the body of a swan. The myrtlewood burl revealed its swirls of grain and shades of character as Hoppe shaped, sanded, and polished the tabletop to a glistening finish.

Business partner and fellow craftsman, Jack Christensen, carved the long, graceful neck of the swan and the curved, ominous-looking neck of the serpent from Port Orford cedar. The eyes of the serpent were made of green and red abalone shells. The fangs of the serpent and the eyes of the swan were crafted from ivory.

The work of art illustrates the good and

evil in each of us. The base of the table and the two heads were attached by three wooden brackets. It required more than 100 hours from the beginning to the finished product. It measures 40 inches long by 30 inches wide and is 26 inches high.

Though the two carved heads are side by side, the swan's head is larger and represents the good in each of us. The serpent's head, representing the evil aspect of our beings, is smaller and does not threaten the swan, according to Christensen.

The creation has received more than a dozen ribbons from competition in fairs and craft shows. It has never taken less than the best of class, Christensen said.

"I'm real proud," he said, "and so is my partner."

The two men have many reasons for their pride, including creations that live within creations. Hobbits, fairies and other creatures from J.R.R. Tolkien's fantasy world spring to attention in the detailed craftsmanship of Jack Christensen.

His interpretation of Tolkien's fantasy creatures seem to come to life under chisel and file guided by his steady hands.

"I've never been satisfied with artists' drawings of Tolkien's creatures," he said. "I carve them the way I think he envisioned them."

It is these intense feelings that bring into existence the re-created images on small

hand mirrors and large free-standing pieces.

Christensen, a 32-year old bachelor, has handled success and the rough, lean road of an artist quite well. It was the tempering of an insatiable appetite to be the best in his field that entailed the longest struggle to build his artistic maturity.

He majored in art and minored in elementary education in college but gave up art for ten years.

"My head was so full of the masters' work that I could never satisfy myself when I compared my work to theirs," he said. "Finally in frustration, I pushed away from art until my minded cleared."

The artist now creates carvings, sculptures, and paintings from inner awareness and a passion for self-expression.

On each object, he carves the initials TYMF. These letters mean "thank you my Father."

"It's not for the church," he said, "but rather to myself and to my creator."

The craftsman uses a variety of wood and tools. Finished designs are created from small fragments of wood; from large slabs hewn from sections of logs felled in the Curry County forest; and from found driftwood, a motely collection from around the world which has washed up on the southern Oregon beaches near brookings.

The tools used often depend on the mood of Christensen and the feel he has for that

particular piece of wood. These combine to provide an outlet for expression.

While Jack Christensen, the shorter of the two partners, usually concentrates on the larger artistic pieces, especially business signs, Karl Hoppe works chiefly on small items ideal for gifts.

"I like to do inlays and intricate work especially for children," he said. "Because I'm concerned with quality and love what I do, I use only half-inch inlay."

The towering, 33-year old father of two teenagers releases his artistic flow designing and creating inlays of snails, mushrooms, and butterflies on everything from jewelry boxes to bread boxes. Hoppe carved one set of wooden dominos, with a matching case, all from myrtlewood.

Creating unique art objects is no game for Karl, however, according to his wife, Sharon.

"I like to make things for my family and friends," he said. "Especially for my wife and children."

Another specialty of Karl Hoppe's is that of clock making. Although both partners make the clocks, Hoppe started that end of the business and taught those skills to Jack Christensen.

Working together, unveiling sculptures chip by chip, sharing the vibrations of creating, has bonded these two artists into a profound friendship.

*Karl Hoppe and Jack Christensen*

*Jeanie Ganty also writes for the Oregonian.*





# A Dream: Building for Art

by Edna Martin

It began as a dream—born of a deep need, nurtured by the dedication of many caring people, kept alive by their continuing efforts and enthusiasm.

The public, non-profit Rogue Gallery, now located at 40 S. Bartlett St., Medford, began to emerge as a reality in December, 1959, when a small group met at the studio of artist Eugene Bennett on South Grape Street. At that time, Medford was a city of 24,000 population, beautifully endowed by nature but culturally isolated.

Bennett, born in Central Point and graduated from the University of Oregon and the Chicago Art Institute, had returned to the Rogue Valley to live in 1958. He had

been teaching at the institute and already had earned national acclaim as an artist.

"But I had come back every summer to give classes in Medford," recalls Bennett, who now has a studio and gallery in Jacksonville. "I felt there was so much that could be done here; it was so isolated."

Concerning his decision to return permanently, Bennett says: "It meant giving up success in Chicago, but that success was hollow and empty. People in a big city have everything available; all they have to do is enroll or attend. I kept thinking how wonderful it would be if Rogue Valley children had art education and if people here had the opportunity to view fine art from outside the valley. I felt really needed here."

At about the same time, in May 1959, another widely acclaimed Rogue Valley artist, Robert Bosworth, who had been living in San Francisco, returned to Medford. He and Bennett had been friends for years.

"Gene offered me a show at his gallery," recalls Bosworth, who now has a studio and gallery on Ivy Street in Medford. "As we





hung my exhibit, we talked about ways for the valley to grow in the visual arts. We were in a 'cultural desert' and maybe it was time to get a gallery started. Gene took charge."

At that time, a few public buildings had paintings on exhibition. A group of artists had formed the Southern Oregon Society of Artists; Bennett had been invited to speak to them and had been made an honorary member. "I appreciate what they did and are continuing to do in helping and promoting their members and staging shows for the community," Bennett says. The type of gallery he and Bosworth envisioned would not be in competition, but would offer classes for youngsters and adults and bring in shows by artists from outside the Rogue Valley as well as provide space for local artists to show and sell their works.

Classes Bennett had conducted during his summer sojourns in the Rogue Valley had built up a nucleus of people who were eager to bring in fine art exhibitions. Bennett, a modest, gentle, shy man, had already opened to them new visual adventures in daily living, for his philosophy is that everyone who walks this earth should enjoy what he sees in such commonplace things as bricks in a chimney as well as colors in nature's rainbow.

This nucleus of former students met that night in December at the Bennett studio and decided to call a general meeting of all persons interested. There was general

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could bring in fine shows and give classes just as big city galleries did.

Bennett was named temporary chairman. Dunbar Carpenter was selected as treasurer and has continued to serve in that capacity, giving thousands of hours of volunteer service in the past 23 years.

Attorney Ben Day, also in the founding group, drew up articles of incorporation for the gallery's sponsoring body to be called the Rogue Valley Art Association, a non-profit organization supported by a membership open to anyone interested. It would be governed by a board elected by the membership at an annual meeting for staggered terms of three years. Jack Teeters, Ben Day and Maryl Lorish signed the papers.

Others in the founding group, according to the list in the 20th anniversary annual report, were Bob Bosworth, Betty Allen, James and Mary Ragland, Corinne Bosworth Lombard, Marty Dawkins, Ben Trowbridge, Dr. Harry Danielson and Jan Elliott Trowbridge, who is director of the present Rogue Gallery.

From the beginning, the founders felt it was important that the gallery be downtown where the public could just walk in. "The gallery was for the entire valley, a grass roots thing, not exclusive," says Corinne Lombard.

The first gallery opened in April, 1960, at 220 W. Main St., Medford, in the Masonic Building (now razed), between California-Oregon Power Co. (Copce) and

Annie Dempsey



James Mattingley



Quality Market. Rent was \$100 a month, plus utilities. Alice Egan gave a \$500 check to help get the project started; the Carpenter Foundation Pledged \$200 a month; Margo Fluhrer was another early major donor. With this, and membership dues, the brave new group hoped to stay afloat.

"We just decided to chance it," Bennett says. "There was not much money but we knew we could go for a few months and we had volunteer help and plenty of enthusiasm."

"It was a really exquisite, exciting time in the gallery's history," Bob Bosworth recalls. "It was a harmonious period; people felt deeply about the need for a gallery and put so much energy into it."

Bosworth, architect as well as artist, had taught architecture at the University of Oregon, worked with a San Francisco architectural firm and designed the Oregon Pavilion at the Seattle World's Fair. He volunteered his help and worked for two months drawing plans for the gallery space. "It was a compulsion," he says.

Willing volunteers cleaned up plaster, hammered and sawed and painted along with Bosworth. "They built a gallery," he says, "not because it was fashionable to be part of the art movement, but because they believed it was needed—as essential a part of life as earning a living, a need to reveal the sensitivity and appreciation to art we all have, to expose the consciousness of the area to a broad and exciting exhibition of the visual arts."

Maryl Lorish, artist and landscape architect, agrees, "The thing that was so wonderful was that the group that came together didn't know each other, yet worked together so well. But several of us had been taking classes from Gene Bennett and had all talked about the need for a gallery. It came from all parts of the valley."

Corinne Lombard adds: "Gene was our 'Papa'. He had wanted a public non-profit gallery for a long time. Most of us were naive enough to think it could be done and pushed ahead."

The dreamers proved they could also be doers. All of the effort was volunteer and that very effort built strong friendships which endure to this day along with the gallery itself.

Members took over staffing the gallery six days a week; there was no paid director. "We would take out children, the little people, with us and 'sit' the gallery," Jan Trowbridge remembers.

Extra help came from members of American Association of University Women, Junior Service League and Southern Oregon Society of Artists, along with members of the community.

Corinne Lombard "gallery-sat" every day and helped organize sitters. For years, she hand-addressed all the show notices. Other members took over janitorial work, telephoning, secretarial duties. Everyone helped set up the shows and take them down.

"It was like an extended family," Mrs. Lombard notes. "It was social but not Society. We had parties for every opening, with everyone donating food. There were many fun events and benefits, feative and crazy. It was not a staid, sophisticated, impersonal gallery. It was spontaneous, wild and wonderful. We put hundreds of hours into that baby!"

Hanging the shows was itself a work of art and Bosworth took charge of this phase of the exhibits if the artist did not do so himself. Bosworth and Ben Trowbridge often





worked into the small hours of the morning, members recall.

No project was too ambitious for the new group. When they were offered an exhibition of Pablo Picasso sculptures and prints, Bosworth wrote to the famous Spanish artist, suggesting they would fly him to Medford for the opening. Picasso, who had never visited America, could not be tempted, but it was heady excitement for the new Rogue Gallery to bring his show to the valley.

High standards were set from the beginning for the shows which averaged 12 to 14 a year and included painting, sculpture, printing, architecture, photography, ceramics, weaving, jewelry, landscape illustrating and commercial art such as decorating and furniture design.

The gallery was, and continues to be, open to the public six days a week at no admission charge. Membership in the Rogue Valley Art Association is open to anyone interested; dues, always nominal, are still low—\$10 a year for individuals, \$15 for family memberships.

By 1965, gallery visitors from the Rogue Valley were joined by visitors from 27 other states and eight foreign countries, with more than 10,000 a year passing through the doors at the West Main Street location.

Shows were arranged through the University of Oregon, the Western Art Alliance and Western Association of Art Museums, as well as through contacts

RVAA members had with artists of note.

Shows have been local to international in scope and included Jeremy Bangs of London, Imogene Cunningham, M.C. Escher, Morris Craves, Melvin Schuler, West Coast Watercolor Society, Leroy Seitziol, Eugene Bennett, Bob Bosworth, Dorothy DeYoung, Betty LaDuke, Hazeltine Collection, and the World of Haitian Painting.

Others are the New York National New American Quilt Show, Oliphan Orozco and Rivera, Tatsuo Saito, National Craft Show, Bruce West, Robert Colescott, Kathe Kollwitz, Tom Hardy, Demetrios Jameson, Sister Mary Corita Kent, and paintings by contemporary international artists from the permanent collection of Harlow Carpenter Bundy Art Gallery in Vermont.

Through its 23 years, the Rogue Gallery has provided classes for children and adults set up under the guidance of member artists such as Jan Schmitz; presented lecture series; set up a rental-sales gallery; arranged gallery tours and receptions for visiting artists; sponsored regional art competitions; given Community and Artist of the Year awards; and set up in-service training for Jackson County teachers.

The gallery has provided workshops for calligraphers, potters, sculptors, weavers, painters, printmakers, and photographers.

It also has acted as a catalyst for art activity in the community. The RVAA, in the early 1960's, created an Art Council committee which operated as an advisory group for commercial and civic efforts to incorporate art into community life. It evolved into an independent entity now known as the Medford Art Commission.

From the very beginning, volunteer fundraisers were high on the list of "help needed." Coming to the rescue were the indomitable duo, Jim Raglands and Robertson Collins. "We were young and crazy, didn't have much money to give but had a lot of energy and drive," Robbie Collins recalls.

They arranged the Alley Art Shows, sponsored by the Ash Can School of Fine Arts, and gave a prize to the merchant who had made the best effort in cleaning up the back entrance and alley of their establishment. The prize, a coveted rotating trophy, was a gold-painted mink-lined garbage pail

Tom Schluff





which Collins and Ragland had made.

Then there was the Poor Loser Show at the Medford Hotel for all the artists who had not won in an art competition. "Juried" by three five-year-olds who awarded blue ribbons to everyone, the show became a Big Event in itself. There were entry fees and admission charges to the show and the money rolled in.

"People did crazy things," Collins remembers. "The year the show was staged at Fitts Fish Market, Ginger Rogers won the grand prize, a framed Czarist bond, for her entry of fish and underwater scene made of dried beans glued to a canvas."

"Ragland and Collins were chairmen for the first Beaux Arts Ball Feb. 27, 1965, in the U.S. Hotel Ballroom in Jacksonville. Alfred S.V. Carpenter reigned as Rex and chose Mona Bartels as his queen. "Costumes were out of this world," Ragland recalls, "and everyone had a marvelous time."

The dynamic duo frankly admit "all events we planned were blatantly beneficial—the food could be lousy and the sherry \$5 a glass, but it made a bundle of money." There were no complaints and everyone had a good time for a good cause.



Ragland and Collins often auctioned themselves at the annual fund-raising auctions. One time they were sold to Alice Rutter for baby-sitters; another year they were "bought" to serve a dinner and arrived wearing elegant butler costumes. One time, they offered to stage a "black tie" affair at Topsides, the Carpenter home. Guests showed up to find they would be served in the kitchen which had been turned into an Italian street cafe, complete with accordion players.

In the third year of operation of the gallery, it was decided to hire a paid director—"the result of an unrealistic appraisal of our financial standing, an impatience to expand, and weariness of the part of those who had sustained the gallery up to that point," note Alice Rutter and Corinne Lombard in their report.

The project aborted after about nine months and resulted in "a fund drive to avert bankruptcy and a conviction that the only way to relieve overworked volunteers was to enlist new ones and expand the gallery base in the community," the report concluded.

In 1968, Dorothy DeYoung, an artist who had moved to Medford six years earlier, was engaged as a gallery manager three hours a day for \$1.75 to \$2.50 an hour. She stayed for 6½ years. She recalls:

"It was a lot of fun for everyone involved—so much enthusiasm; top notch shows; lectures and classes; wonderful cooperation from members and the community; thousands of visitors including Vin-

Sharon Wesner



cent Price who thought the gallery was a little jewel and even commented on the huge blooming begonia plant Olive Starcher had brought in."

The auctions have been and continue to be a main source of income through the years. They have been held at Topsides and other homes in the area, in the Britt Gardens and even in the newly-painted barns at Hillcrest Orchards. They have netted thousands of dollars and provided an opportunity for people in the area to acquire fine original art works donated by artists of the region.

A second remodeling of the West Main Street quarters took place in 1963 and rental-sales room set up in 1964, according to the annual report of Maryl Lorish, then RVAA president. The lease was renewed until 1967 with the hope that by that time "we could have a building of our own." Junior Service League, always a strong supporter of the gallery, donated over \$400 for a building fund, the first group to do so, Mrs. Lorish reports.

Things went well. Dunbar Carpenter, the cautious and ever-watchful treasurer, reported that the financial condition was healthy. The search for a building continued.

Then time ran out. The Masonic building was to be razed and the gallery would be forced to move by May, 1970. "it was a year of challenge, crisis and change, but we forged ahead," reports Mona Bartels, 1970-71 president.

The present site at the corner of Eighth and Bartlett Streets was leased and renovated. A Bye-Bye Building Bash at the old location netted \$600 and the summer auction almost \$2000. Financial position was sound.

In the spring of 1971, the RVAA board decided to establish an auxiliary board to expand the scope of the association as was customary with most galleries in the country. Mona Bartels, Nanette Tyson and Charlotte Potter organized a group of 16 women as the Activities Council, with Mrs. Potter as chairman. They took responsibility for several areas including staffing, orientation, receptions, telephoning, membership, education, and fund-raising projects such as

the Christmas Shop and Holiday Home Tour.

The Activities Council gave invaluable assistance, functioning smoothly and efficiently for many years. One of the outstanding results was the establishment, in 1973, of the Artist in the Schools program, the second in Oregon to reach elementary school children. It provided a positive art experience for children in Medford schools and gave professional artists recognition and compensation.

Jan Trowbridge, Faye Hutchings and Judy Howard, along with Eileen Ashpole and Susan McLaughlin, take the credit for the success of the program which has since been taken over by the school district and expanded to include Ashland, Eagle Point, Central Point and Phoenix-Talent.

Dale Fowler was hired as part-time gallery manager in 1974. Gigi Dobbs followed, then Jill Day, Sue Densmore, Delie Maurer, Lucy Warnick and Susan Lindley. Jan Trowbridge, artist, art teacher and interior decorator, became director in the spring of 1982. She is assisted by two part-time paid employees: Annette Karlas, who provides secretarial help; and Victor Paddock, who was associated with Los Angeles County Museum of Art for 13 years as coordinator of special events such as the King Tut exhibit, as assistant for gallery functions.

More than 40 volunteers from the 550-member RVAA assist, under the coordination of Claire Rider, with telephoning,





greeting guests and other functions. A docent program is planned by Mrs. Rider, to provide guides for exhibitions.

Jan Trowbridge is enthusiastic about the gallery—the dreams of the founding group are still intact. “I want the gallery to be an exciting place where something is going on all the time, where people can just drop in and feel at home.”

She notes that we need a gallery now more than ever in this economic crunch. “We can’t buy all things for ourselves now; but you don’t have to own to enjoy. We all need enriching experiences, things of beauty to look at, to give us hope, to get us over to the other side of a difficult time. In stressful days, you need to come to an environment where you can ‘just be’ and renew yourself.”

The year 1982 also marked the Year of the Big Decision for the RVAA. Building committees, including architect Phil Patterson and other members, have constantly searched through the years for the right building or piece of property in Medford and in Jacksonville. But always it didn’t meet the gallery’s needs or the price tag was out of sight. The dream was put on the back burner.

But in the fall of 1981, Bryden’s Store, located in the other two-thirds of the building now occupied by the gallery, announced it would move. The building’s owners, Dorothy Johnson of San Francisco and her heirs, Ben Trowbridge and Tanya Shoemaker, decided to place the property on the market at the 1981 appraised value of \$125,000. Through their attorney Don Denman, they offered the RVAA first

choice with a payment of \$5000 to exercise an option to buy, due March 1, 1983.

Dunbar Carpenter, president-elect Bill Bagley, and Dave Straus, architect and board member, investigated the possibilities. They found the 5600-square-foot building sound, in a good location, and parking available. They estimated remodeling costs including heating system and insulation could be accomplished for \$25,000.

The board considered carefully: For 22 years they had fulfilled their three founding purposes—to display quality art, provide art education, and give local artists a market through rental-sales gallery. But the present cramped quarters kept them from expanding those services to fill the needs of a growing area.

Grants could be applied for and an intensive fund drive set up. There was also \$30,000 in the treasury allocated to the building fund. It was a tremendous undertaking, but they voted to take the chance—after all, that’s how the gallery started!

A general membership meeting was called on Feb. 23, 1982. As the standing-room-only crowd gathered in the present gallery, there was a tremendous surge of excitement among the founders and the newcomers. The thought of “a home of our own” was foremost in everyone’s mind as they listened to the presentations.

After all the years of looking and waiting, here it was—the opportunity to continue filling a vital need in the community to bring art to everyone. The disenchanted were again enchanted; it was like the night 22 years earlier when it was decided to start the gallery.

The dream was alive and now so real they were holding it in their hands.

A vote was called.

The response: a resounding and unanimous “YES!”

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*The building fund drive continues with \$109,000 already pledged toward the \$150,000 needed to fulfill the RVAA dream.*

---

—Ed.

*Edna Martin's journalism career spanned 35 years and several newspapers from her start at the Washington County News in Forest Grove; on the Eugene Register-Guard, and The Mail Tribune from which she retired last year. She returns to the typewriter for this article.*

Eugene Bennett







## *Classics at Home*

by Dave Marston

At a time when musical intimacy seems to be vanishing like clean air, classical guitarist Joe Thompson offers a practical solution to the problem—house concerts.

As synthesizers and electronic devices infiltrate the music scene at an alarming rate, Thompson has emerged without even so much as a microphone.

And with building rentals and business red tape making concerts difficult to put on, Thompson's plan takes the stage with only the simplest of arrangements necessary: just agree on a date, invite your friends, collect a donation, and presto!—you have a concert.

The idea isn't new. As a matter of fact, he is re-creating an old tradition which seems to have died out around 1800.

"The background (of house concerts) is as old as music itself," explains the thirty-four year old Thompson. "The idea of performing a concert in a concert hall on a stage with people paying for tickets, and having publicity and booking agents and managers, is a very recent phenomenon, which goes back to Napoleon.

"His revolution put an end to the aristocracy, and so you no longer had the wealthy, upper class people supporting musicians. So musicians were kind of left to fend for themselves. Then we found public concerts coming into vogue.

"But prior to that, music was performed primarily in homes."

I experienced this refreshing intimacy first

hand by presenting one of Thompson's concerts in my own home on September 22.

It was a joyous experience.

I found the friendly atmosphere of the hand-picked audience to be a great attraction for everyone. Also, the informal setting seems ideal for Thompson's style, and the size of the room was well suited for classical guitar playing.

He says, "You're playing in a small room where the guitar is more effective.

"I find that playing in a large hall, having to fill the hall with sound, puts demands on the instrument which are a little unnatural. The range of the instrument is so limited compared to a grand piano that you don't get the highs and lows, dynamically, that the instrument is capable of producing.

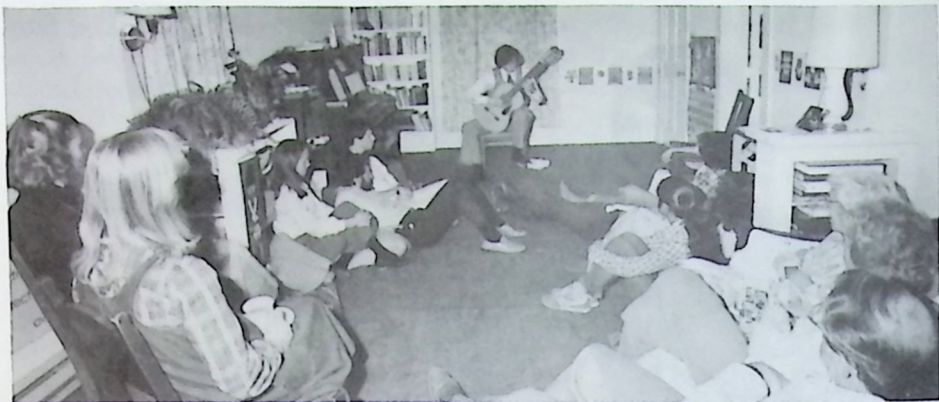
"So in a small setting with a small group of people you can bring the instrument way down soft and then bring it up and get that contrast."

The people who attended the concert in my home seemed to enjoy this. One guest, 82-year old organist Margaret Ramsey, loved having the opportunity to talk with the performer.

"He and I had a nice talk after the concert and discovered we had a mutual love—Bach.

"I also said to him, 'I think you are as good as Andres Segovia.' He was simply ecstatic that I said that.

"I would go to hear him again."



Another woman, SOSC English teacher Laura Young, said, "I felt privileged and touched by the intimacy of the setting and the exquisite sounds coming from just two yards away. Joe Thompson's manner and abundant musical talent made the evening a special treat, one that I will remember for a long time."

Some of the guests expressed an interest in having Joe perform in their homes as well.

Because Thompson is such an excellent musician (certainly the best classical guitarist in the area), his concert made a special evening for all. His playing is very clean, never marred by the sloppy tone and rhythm of many solo guitarists.

Joe points out that he has met with occasional resistance to the idea of charging money to see a concert in one's home, yet I found the act of charging four dollars (which goes to the performer) to be well worth the personal quality, that of not only hearing the music, but conversing with the performer between pieces. It made it a rare experience.

And besides, paying four dollars is really no different than going to a public place and paying a cover charge and having a few drinks.

Thompson's concert was not the first house concert I'd ever attended. The other was given in the home of Shakespearean Festival music director and Ashland resident Todd Barton, who offered one of the most outstanding concerts I've ever experienced.

The performers were Emma Kirkby and Anthony Rooley, two musicians from England who have recorded many albums of

lute songs.

Again, as in Joe's concert, the key word was intimacy, as Rooley played the quiet lute and spoke with dignity of the music, while Kirkby sung with a warm quality, always beautifully expressive of the deep melancholy found in much Elizabethan poetry.

It's been a year now since Thompson performed his first house concert. He now has given fourteen of them and hopes to do many more.

Always the struggling musician, Thompson has decided to remain in Ashland despite occasional frustrations with teaching undisciplined students and performing in noisy restaurants. But now he feels he has come upon an idea that can make living here and making a living playing music a reality.

He'd also love to see other artists give house concerts.

"I see no limitation to the idea," he says. "In fact, one thing I'm hoping will evolve out of it is that it will become such a good possibility for making a living that other musicians will become attracted to it.

"If I'm able to generate thirteen house concerts and someone else is able to generate thirteen house concerts, at some point we could switch addresses. I could play for my thirteen, and the other person could play for my thirteen, which means twenty-six for both of us.

"Now each concert doesn't generate a lot of money in terms of making a living, but the idea is that if you could get a string of them put together, the number of them would be substantial."



Thompson hasn't sworn off public concerts, of course.

"I'm not opposed to them, but the idea of house concerts is that it's in a more relaxed setting, and that's its main attraction for me."

The hosts of house concerts often add to the event by preparing something simple to eat (we served homemade apple pie) and drink.

The audiences, he says, have ranged in size from eight to thirty, and he has always found the response to be warm. (A performer can get more excited about someone saying, "Beautiful, Joe," than he can about hearing the usual applause.)

Joe's repertoire consists of music from Spanish and South American twentieth century composers like Manuel de Falla, Heitor Villa-Lobos, Isaac Albeniz, Enrique Granados, Francisco Barrios, and Antonio Lauro.

His greatest love, however, is seventeenth century composer Johann Sebastian Bach, as Thompson continually finds new and wonderful challenges in expressing his music. In this way Joe reminds me of John Williams, probably the world's foremost classical guitarist, who has recorded all of Bach's solo lute music on the guitar.

Thompson, of course, hasn't always been a classical guitar player. Like many guitarists, he started out seeking fame and fortune as a rock guitarist and soon found that music to possess all the intimacy and subtlety of a charging army, so he switched to classical.

His mother gave him two records of

Spanish classical music by Laurindo Almeida and Joe was hooked for life.

(Almeida, incidentally, appeared at Jazmin's in Ashland for two shows in August. When Joe told me that hearing Almeida had changed his life, I was reminded of Almeida himself, who told me of the first time he heard famed guitarist Andres Segovia play on a record. Almeida decided right then that he had to leave his native Brazil to travel to Europe to hear more.)

Early peak experiences such as these can be found in most musicians' lives. Then, after years of hard work involving disciplined practicing, the audience begins to reap the benefits from hearing the work of players such as Joe Thompson.

Indeed, Joe sees the audience gaining much from the house concert.

"They can experience the human-ness of the performer," he says. "Our culture has become oriented so much toward the electronic media and albums that are 'perfect,' even if it involves splicing bits and pieces together.

"You don't really get a sense of the human being behind it.

"Even in the concert hall, you feel somewhat removed from the performer."

So by coming up with this idea which seems typically Ashland—homegrown, organic and wholesome—Thompson seems to have found a real winner.

And if the concert in my home is any judge, there are no losers in the exchange.

*If you would like Joe to play a house concert in your home, you may contact him at 482-5799.*

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*Dave Marston holds a bachelor's degree in music from California State University at Hayward and is working as a musician with the Oregon Shakespearean Festival for his sixth season. He taught music at Ashland Junior High for two years. He is also a music reviewer for the Daily Tidings, in Ashland.*



# Nicaragua: Piñatas of War and Peace

by Betty LaDuke

There are no written records that document the precise history of piñata-making, or why, when and where it began, but there is general agreement that piñatas have always been related to communal celebrations or fiestas. Piñatas are still in popular use throughout Latin America, particularly for Christmas holidays and birthday celebrations. Young and old are captive audiences during the prolonged period of playfulness and suspense prior to the piñata's ultimate destruction—by a final

blow with a stick to scatter its contents, usually an assortment of candy, peanuts and fruit.

The staging of this event can take a few minutes or can be prolonged depending on the skill, experience and luck of the participants. In many ways the whimsical piñata and all the ritual associated with it parallels our life cycle. The piñata's life is shorter though, and is usually in the form of a chicken, rabbit, cow, or other animal. All piñatas, however, no matter how beautiful or innovative in design, are destined scapegoats.

The piñata is initially composed of an inner form or claypot, comparable to an egg, life's origin. The claypot is then covered with cut, shaped and taped cardboard (bones) which gives the 'egg' a specific form. The piñata's outer layer (or skin) usually consists of folded, overlapped and fluffed tissue paper, which is glued to the cardboard surface.

The piñata lives its brief life suspended



*Daysi Delsorro and Her Clown Piñata*

from a rope that can be raised or lowered, controlling the piñata's accessibility to stick carrying, blindfolded contestants who take turns striking wildly, as each attempts to deliver the final blow that will do more than wound the surface or destroy a limb or tail.

It is only the final shattering strike or death blow that is praised and cheered, since this releases the creature's contents. Grabbing is the method that best describes the chaotic rush to acquire a portion for

oneself. However, in spite of all the aggressive behavior, there is some sharing, and a good time is had by all.

In each stage of the piñata's symbolic life cycle, varied emotions are experienced: birth or the initial delight of seeing and acknowledging the piñata; the life-span, or the wild dance of the piñata as it is manipulated by the rope; and the piñata's final death that is both a sad and a joyous release.

The unique piñatas of Daysi Del Socorro and Emilio Ofuentes, brother and sister from a Monimbo family of artisans, can also be interpreted from a contemporary social-political viewpoint. Their piñatas, symbolic of post-revolutionary Nicaragua, are enormous in scale and emphasize the joy of peace as well as the destructive memories of war.

Daysi reaffirms the continuity of life with her eternal clown as large as herself, while Emilio relives the recent past, the terror of falling destruction from the sky, by recreating the carriers of that destruction,



the helicopters and airplanes.

Daysi's and Emilio's piñatas reflect the sentiments of their community as "we create whatever figures people want and we make them by the dozen." When they were about the age of six, all four children in the family learned to make piñatas from their mother. Now, only Daysi, age 16, and Emilio, 24, still live at the family's combined home-studio. They work each day approximately from 8 am to 4 pm in the open front room, a combined store and studio. Their latest piñata creations are suspended above the doorway.

Since the airplane is structurally more complex in design, it takes longer to complete than most animal forms, or about half a day per airplane. Usually the outer structure of all twelve will be finished first, before the final paper covering is added. "When we have commissions we work more hours." Daysi tells me that "it takes only one and a half hours to complete a smaller piñata such as a bird or rabbit." [The piñata price depends on the size and the complexity of the design as well as the quality of the paper. "Shiny or metallic paper costs more."

Another piñata form in current demand is a human shape: the *guardia de Somoza*, "or Somoza's soldier. This is probably related to a tradition described by Doris Tijerina in Margaret Randall's book, *Inside the Nicaraguan Revolution*.

"At night we burned effigies that symbolized repressive elements. This is a tradition of the Nicaraguan people - representing the persons who repress and exploit them. This is done by means of an effigy that is paraded through the city before being burned."

Some Latin American historians believe that the piñata ritual began with the Mayans who suspended large gourds containing fruit and nuts. Others feel that this custom originated with the Spanish colonizers for Christmas celebrations which commemorate the birth of Christ. Still another interpretation is the comparison of the piñata to a womb and the releasing of its contents to the birthing process! This can be related to the current and widespread use of piñatas for celebrating children's birthdays until the age of ten.

However, the use of an airplane or a "*guardia de Somoza*" for a piñata reflects a new communal expression, the celebration of freedom. For many centuries Jewish people continue to celebrate their freedom from Syrian oppressors through the ritual lighting and burning of Chanukah candles. Since freedom is not a gift but earned through conscious struggle that needs constant defending, developing communal rituals that keep alive the memory of the struggle are a significant aspect of the cultural heritage. Therefore, the death blows delivered to the airplane and soldiers of Somoza can be seen as a positive reenactment of the people's recent revolutionary triumph, defense of this revolution and hope for the future. It is also significant in this post-revolutionary era that the smiling clown of peace with outstretched arms is also present.

In his 1982 UNESCO speech, Ernesto Cardinal, Nicaragua's Minister of Culture, defines Nicaraguan culture as "a culture of peace...The earth is round. This also signifies that as our human population continues to grow, people will have to continue reaching their hands out to others until humanity evolves as a new species: one great planetary organism."

*Betty LaDuke teaches art at Southern Oregon State College and travelled to Nicaragua under a grant from the Oregon Committee for the Humanities.*



# The Gift of Poetry

by David Zaslow

Mother Goose has been forced to make room on the shelves for some excellent collections of poetry that are now available for children. The following books have been selected from the bookshelves of southern Oregon bookstores and libraries, and should be available for holiday gift purchases. Most bookstores will special order any book on this list, and can have it for you in one to three weeks. Get your orders in now if you're aiming for Christmas.

The books on this list have been compiled with several thoughts in mind. Most contain non-rhyming poetry by living authors; most contain excellent illustrations that go hand in hand with the poems; most are written for primary and elementary age children. The collections contain poetry on a wide range of subjects: nature, sports, feelings, food, and animals. Further, they demonstrate a wide range of poetic styles, voices, and feelings. The most important criterion, however, was their accessibility to children.

Older children can sometimes be heard murmuring that they hate poetry because it is boring, hard to understand, and old fashioned. The poems contained in these books will help eliminate these misconceptions.

## Poetry . . .

**A Light in the Attic**, Shel Silverstein, Harper & Row. A hilarious, politely irreverent, and absolutely charming collection of rhyming and rhythmic poems. "Some people manicure their nails,/Some people trim them neatly,/Some people need them filed down,/I bite 'em off completely."

**Where the Sidewalk Ends**, Shel Silverstein, Harper & Row. A classic!

**When Clay Sings**, Byrd Baylor, Charles Scribner's Sons. A wonderful narrative poem-tale centering on Native American

consciousness. "They say/that every piece/ of clay/is a piece of/someone's/life."

**The Other Way To Listen**, Byrd Baylor, Charles Scribner's Sons. Exquisite!

**Rain Makes Applesauce**, Julian Scheer, Holiday House. This story-poem is charmed with magic. "Monkeys mumble in a jellybean jungle/and rain makes applesauce."

**Goodnight Moon**, Margaret Wise Brown, Harper & Row. A classic goodnight story-poem. "Goodnight light/And the red balloon/ Goodnight bears/Goodnight chairs."

**The Trees Stand Shining**, selected by Hettie Jones, Dial Press. Poetry of the North American Indians with beautiful watercolors.

**If You're Afraid of the Dark**, Cooper Edens, The Green Tiger Press. A mysterious and enchanting series of metaphors. "If you have butterflies/in your stomach.../Ask them into/your heart."

**Caretakers of Wonder**, Cooper Edens, The Green Tiger Press. Magical!

**In A Spring Garden**, edited by Richard Lewis, Dial Press. A small collection of traditional Haiku poetry.

**Dirty Dinky and Other Creatures**, Theodore Roethke, Doubleday. Sophisticated and funny. "O what's the weather in a Beard? It's windy there, and rather weird."

**If Dragon Flies Make Honey**, collected by David Kherdian, Greenwillow Books. Excellent short poems.

**I Am The Running Girl**, Arnold Adoff, Harper & Row. A fine series of short, modern running poems. "...but sometimes i run against/boys/and they don't scare me/ on/or off the track."

**Where Wild Willie**, Arnold Adoff, Harper & Row. A single poem with incredible rhythmic and emotional power.



"Where/wild/willie/in the/cold/cold/night.  
willie/come/home/let us/hug/you/tight."

**Go With The Poem**, selected by Lilian Moore, McGraw Hill. An excellent anthology of modern poetry.

**Under The North Star**, Ted Hughes, Viking. Mysterious animal poems with fantastic illustrations by Leonard Baskin.

**The King Who Rained**, Fred Gwynne, Windmill Books. Not even poetry, this great collection of visual puns is too good not to mention.

**Miracles**, edited by Richard Lewis, Simon and Schuster. Poems written by children of the English-speaking world.

**Rose, Where Did You Get That Red?**, selected by Kenneth Koch, Random House. A fine collection of poetry written by American children from many backgrounds.

### ...And More Poetry

**The Whispering Wind**, edited by Terry Allen. Doubleday

**North Shining Star**, Hildegard Hoyt Swift, William Morrow

**Haiku, The Mood Of the Earth**, Ann Atwood, Charles Scribner's Sons

**Cricket Songs**, translated by Harry Atwood, Charles Scribner's Sons

**Stray Birds**, Radindranath Tagore, Macmillan  
**Moon, For What Do You Wait**, Richard Lewis, Dial

**I Heard A Scream In The Street**, Nancy Carrick, Lippincott

**Come Along**, Rebecca Caudell, Holt Rinehart & Winston

**You Come Too**, Robert Frost, Holt Rinehart & Winston

**A Few Flies and I**, Issa, Pantheon

**It Doesn't Have To Rhyme**, Eve Merriam, Atheneum

**The Me Nobody Knows**, Steven Joseph, Avon

**Mad, Sad, & Glad**, Stephen Dunning, Scholastic Books

**Windsong**, Carl Sandburg, Harcourt Brace Javonovich

**God Is In The Mountain**, Ezra Keats, Holt Rinehart & Winston

**Poetry Is**, Ted Hughes, Doubleday

**New Moon Cove**, Ann Atwood, Charles Scribner's Sons

**Hailstones and Halibut Bones**, Mary O'Neill, Doubleday

**The First Book of Rhythms**, Langston Hughes, Franklin Watts

**The Moment of Wonder**, Richard Lewis, Dial

**I Never Saw Another Butterfly**, Hana Volavkova, McGraw Hill

**Good Morning To You Valentine**, Lee Bennett Hopkins, Harcourt

**Nightmares**, Jack Prelutsky, Greenwillow Books

**Zero Makes Me Hungry**, Edward Leuders, Lothrop

**Early Moon**, Carl Sandburg, Harcourt

**Magic Lights & Streets of Shining Jet**, Saunders, Greenwillow Press

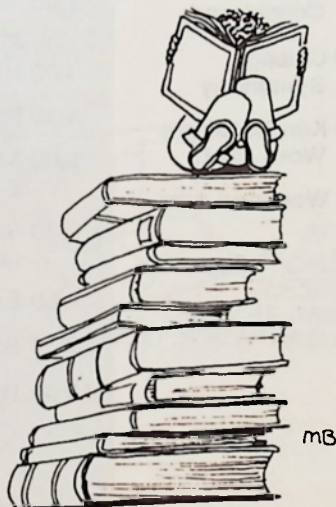
**Eats**, Arnold Adoff, Lothrop

**Cats & Bats & Things With Wings**, Conrad Aikin, Atheneum

**Opposites**, Richard Wilbur, Harcourt

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David Zaslow is a freelance writer currently completing an educational project for Scott, Foresman & Company. He lives in Ashland, and his own poetry for children, *Thoughts Like Clouds* and *Pint-Sized Poetry*, have just been published by Good Apple.



# PROGRAMS & SPECIALS AT A GLANCE



**Handel's Messiah** has been compiled by noted musicologist Alfred Mann, materials including Handel's personal and orchestral parts. It will be performed by the School of Music Symphony Orchestra Ensemble, and Chorale on Saturday, December 14 at 4 pm

**Light the Menorah** explores the background of Hanukkah and the folklore of the Festival. A sound collage of stories, songs, recipes, and a Hanukkah party in a half-hour documentary. December 14 at 4 pm

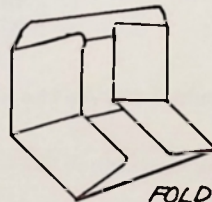
Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 Abolition
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 Holland Festival	2:00 Saturday Evening
9:30 Ken Nordine's Word Jazz	4:00 NPR Journal	4:00 NPR Journal	4:00 Buell Fulton
10:00 Weekend Jazz	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's Web
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Earplay	9:00 Drama Specials	9:00 Virginia
	9:30 Star Wars	10:00 Post Meridian	9:30 Tapes
	10:00 The Blues		10:00 Post Meridian



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# PROGRAMS & SPECIALS

## KSOR WANTS TO KNOW

We at KSOR-FM appreciate your contributions—  
support. To evaluate our service, we would appreciate  
and mail it back to KSOR. Thank you for your time and

### ...ABOUT PROGRAMMING AND OPERATIONS

1. How did you find out about KSOR?

- ☐ Through a friend
- ☐ Tuning through the radio
- ☐ KSOR Guide
- ☐ Newspaper
- ☐ Other

2. How long have you listened to KSOR?

- ☐ 0-6 months
- ☐ 6 months-1 year
- ☐ 1-2 years
- ☐ 2-3 years
- ☐ 3-5 years
- ☐ More than 5 years

3. In which membership category are you currently?

- ☐ Composer (\$50 or more per year)
- ☐ Conductor (\$40 per year)
- ☐ Principal (\$30 per year)
- ☐ Regular (\$20 per year)
- ☐ Student/Senior (\$15 per year)
- ☐ Not subscribing at present

4. How many hours a week do you listen to KSOR?

- ☐ 0-5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21 or more

5. Where do you listen to KSOR?

- ☐ At home
- ☐ At work
- ☐ In the car
- ☐ Other

6. How well do you receive KSOR on your radio?

- ☐ Clearly
- ☐ Adequately
- ☐ Poorly

7. Which programs do you like **most** on KSOR?

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Jazz (list specific programs if you like) | <input type="checkbox"/> Children's programs | <input type="checkbox"/> National news            |
| <input type="checkbox"/> Classical                                 | <input type="checkbox"/> Drama               | <input type="checkbox"/> The Blues                |
| <input type="checkbox"/> Live concerts                             | <input type="checkbox"/> State/Local news    | <input type="checkbox"/> Minority/Ethnic programs |
|  | <input type="checkbox"/> International news  | <input type="checkbox"/> Other _____              |

8. Which programs do you like **least** on KSOR?

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Jazz (list specific programs if you like) | <input type="checkbox"/> Children's programs | <input type="checkbox"/> National news            |
| <input type="checkbox"/> Classical                                 | <input type="checkbox"/> Drama               | <input type="checkbox"/> The Blues                |
| <input type="checkbox"/> Live concerts                             | <input type="checkbox"/> State/Local news    | <input type="checkbox"/> Minority/Ethnic programs |
|  | <input type="checkbox"/> International news  | <input type="checkbox"/> Other _____              |

9. Which programs would you like to hear **more** of on KSOR?

10. Which programs would you like to hear **less** of on KSOR?

11. What is your primary reason for listening to KSOR?

12. How do you learn about upcoming programs on KSOR?

- |                                     |   |
|-------------------------------------|---|
| <input type="checkbox"/> Newspaper  | <input type="checkbox"/> On-air announcements |
| <input type="checkbox"/> KSOR Guide | <input type="checkbox"/> Other                |



## WHAT YOU THINK....

the form of comments as well as in dollar  
re it if you would fill out this questionnaire  
cooperation.

## ...AND ABOUT THE KSOR GUIDE

How did you become aware of  
the KSOR Guide?

Friend  
Relative  
On-air announcements  
Newspapers  
Welcome Wagon  
Other \_\_\_\_\_

14. This is my first Guide.

☐ Yes ☐ No

16. How often do you use your  
KSOR Guide?

☐ Daily  
☐ Once or twice weekly  
☐ Once or twice monthly  
☐ Never

How many people in your house-  
hold read the KSOR Guide?

0 ☐ 3  
1 ☐ 4  
2 ☐ 5 or more

How often do you read the following "departments" in the Guide?

From the Director's Desk

☐ Every month  
☐ Occasionally  
☐ Rarely

Feature Articles

☐ Every month  
☐ Occasionally  
☐ Rarely

KSOR Review

☐ Every month  
☐ Occasionally  
☐ Rarely

Art Events Listing

☐ Every day  
☐ Once or twice weekly  
☐ Once or twice monthly

Program Centerfold

☐ Every day  
☐ Once or twice weekly  
☐ Once or twice monthly

Detailed Program Listings

☐ Every day  
☐ Once or twice weekly  
☐ Once or twice monthly

Prose and poetry

☐ Every month  
☐ Occasionally  
☐ Rarely

What would you like to see **more** of in the Guide?

What would you like to see **less** of in the Guide?

If subscribed to the Guide, how do you rate its overall appearance?

☐ Excellent ☐ Good ☐ Fair ☐ Poor

What do you do with your Guide at the end of the month?

☐ Throw it away ☐ File or store it

## QUESTIONS ABOUT YOU

Your sex: ☐ Female ☐ Male

Your age:

☐ under 18 ☐ 35-44 ☐ 55-64  
☐ 18-24 ☐ 45-49 ☐ 65+  
☐ 25-34 ☐ 50-54

Married? ☐ Yes ☐ No

Children? ☐ Yes ☐ No If yes, how many? \_\_\_\_\_

Occupations of household: \_\_\_\_\_

Annual income of your household:

☐ \$0-4999 ☐ \$15,000-19,999 ☐ \$30,000-34,999 ☐ \$45,000-49,999  
☐ \$5000-9999 ☐ \$20,000-24,999 ☐ \$35,000-39,999 ☐ \$50,000 or more  
☐ \$10,000-14,999 ☐ \$25,000-29,999 ☐ \$40,000-44,999

What newspapers do you read? \_\_\_\_\_

On a scale of 1-5, circle your overall impression of service provided by KSOR.

1-Stupendous 2-Above Average 3-So-so 4-Below Average 5-Dismal

# PROGRAMS & SPECIALS



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n a new edition  
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conducting score  
d by the Eastman  
Chamber  
ember 25, at 3 pm

round of  
of Lights in a  
and a visit to a  
ary on Tuesday,

**Buckminster Fuller: The 50-Year Experiment**  
takes a look at the life and work of this 20th Century  
genius in a three part series beginning Wednesday,  
December 1, at 4 pm

**The International Radio Solstice** will celebrate  
simultaneously the arrival of Summer in the southern  
hemisphere and Winter in the north by visiting several  
countries during a special on December 21 at 10 pm

**Jazz Alive!** rings in the New Year across the country in  
a six-hour special featuring jazz greats performing in  
New York, Chicago, and Los Angeles on Friday,  
December 31, from 6:30 pm until sign-off.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
9:45 Women	9:45 Veneration Gap	9:45 BBC World Report	10:30 Micrologues
10:00 Concert	10:00 First Concert	10:00 First Concert	11:00 Metropolitan Opera
12:00 News	12:00 KSOR News	12:00 KSOR News	2:00 Studs Terkel Almanac
2:00	2:00 Quartessence II	2:00 Festival	3:00 Communique
4:00	4:00 New Dimensions	4:00 Taylor Made Piano	3:30 Music Hall Debut
5:00	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
6:30	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
9:00	9:00 Canticle for Liebowitz	8:00 New York Philharmonic	7:30 Pickings
9:30	9:30 Earplay	10:00 Jazz Album Preview	8:00 A Mixed Bag
10:00	10:00 Possible Musics	10:45 Weekend Jazz	10:00 Jazz Alive!
11:00	11:00 Post Meridian		12:00 Weekend Jazz

# SUNDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

## 9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

**Dec. 5** Today's program presents music from the courts of early 17th century Europe, including motets, ayres, chansons and madrigals.

**Dec. 12** Guitarist Sharon Isbin and pianist Constance Geanakoplos perform works by Brouwer, Chopin, Barrios, Cordeiro, Debussy, Lauro, Liszt and Diabelli.

**Dec. 19** The Saint Paul Chamber Orchestra and the Dale Warland Singers perform Corelli's Concerto in G, Opus 6, No. 8; Wagner's "Siegfried Idyll;" and Bach's Magnificat in D Major.

**Dec. 26** A program of traditional and popular Christmas music.

## 11:00 The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and the performances, often transmitted live from locations across the country and around the world.

### Dec. 16 Holiday Special

Pianist Israella Margalit performs the music of Bach, Prokofiev, and Schumann to celebrate the holidays.

## 4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

**Dec. 5** TCHAIKOVSKY: String Sextet in D Minor

**Dec. 12** BORODIN: Symphony No. 2 in B Minor

**Dec. 19** CHERUBINI: Requiem in C Minor

**Dec. 26** ROMBERG: Flute Concerto, Op. 17

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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### 6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

### 7:30 pm Chicago Symphony Orchestra

Sir George Solti is Music Director of the 92nd season of concerts.

*Production funded by Amoco.*

**Dec. 5** The principal piccolo, Walfrid Kujala, is the soloist performing Symphony No. 103 in E-flat (**Drum Roll**) by Haydn, and Bela Bartok's **Divertimento** for Strings. Sir George Solti conducts.

**Dec. 12** Eirich Leinsdorf guest conducts performances of Cantata No. 29 by Bach; Symphony in Three Movements by Igor Stravinsky; Violin Concerto No. 2 by the 20th century Polish composer Karol Szymanowski and featuring Korean-born violin virtuoso Young Uck Kim; and Franz Liszt's Mephisto Waltz No. 1

**Dec. 19** Virtuoso cellist Yo-Yo Ma is the featured guest soloist performing the Cello Concerto No. 2 in D by Haydn. Other works include Mendelssohn's **Hebrides** Overture (or **Fingal's Cave**), and Igor Stravinsky's ballet **The Firebird** in its rarely performed complete version. Guest conductor Charles Dutoit.

**Dec. 26** The Symphony Orchestra conducted by Sir George Solti, and the Chicago Symphony Chorus, directed by Margaret Hillis perform together in a single work for this program, the Mass in B Minor by Johann Sebastian Bach. Featured soloists include soprano Yvonne Kenny, mezzo-soprano Florence Quivar, tenor Anthony Rolfe Johnson, and bass Malcolm King.

*This special performance will run until 10:00 pm.*

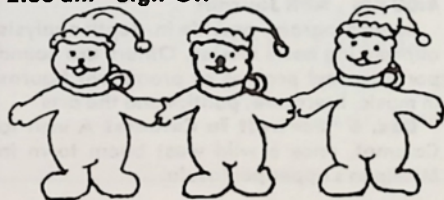
### 9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

### 10:00 pm Weekend Jazz

Swing, straight ahead, free bebop.

### 2:00 am Sign-Off



## Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses may be sent c/o KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. We would appreciate copies of your letters for underwriting files.

### Blue Star Gallery

10 Guanajuato Way, Ashland

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*Jazz Album Preview (Fri 10:00 pm)*

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Medical Transcription Service,  
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*New Dimensions (Thur 4:00 pm)*

### Oregon Committee for the Humanities

418 SW Washington St. No. 410

Portland, OR 97204

*Light the Menorah (Dec. 14, 4 pm)*

### National Endowment for the Arts

*Buckminster Fuller (Tues 4 pm)*

### Amoco

*The Chicago Symphony (Sun 7:30 pm)*

### Exxon

*New York Philharmonic (Fri 8:00 pm)*

# MONDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

Your host is John Baxter.

**Dec. 6** HAYDN: Symphony No. 82 in C ("The Bear")

**Dec. 13** JANACEK: Taras Bulba

**Dec. 20** STRAVINSKY: Petrouchka

\***Dec. 27** PALESTRINA: Missa Papae Marcelli

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## Dec. 27 Holiday Special

### 10:00 am Vienna Holiday

**Festival** The music of Schubert performed by Christian Altenburger, violin; Lynn Harrell, cello; and James Levine, piano.

## 12:00 n KSOR News

### 2:00 pm American Orchestras: The Indianapolis Symphony Orchestra

Music Director John Nelson conducts four concerts recorded at Clows Memorial Hall during the 1981-82 season.

**Dec. 6** John Nelson conducts the **Egmont Overture** by Beethoven; **Prism** by Druckman; and music from **Scheherazade** by Rimsky-Korsakov.

**Dec. 13** John Nelson leads the orchestra in Rachmaninoff's Piano Concerto No. 3 with soloist Kun-Woo Paik; and **Ein Heldenleben** by Richard Strauss.

**Dec. 20** John Nelson conducts **Serenade for Winds**, Opus 7, by Richard Strauss; **Verklärte Nacht** by Schoenberg; and Violin Concerto in D Major by Brahms with soloist Isaac Stern.



Violinist Isaac Stern

**Dec. 27** John Nelson conducts Haydn's Symphony No. 7 (**Le Midi**); Hindemith's Concerto for Cello with soloist Arkady Orlovsky; and Schumann's Symphony No. 2.

## 4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

**Dec. 6** **Portrait to Calumet** A visit to Calumet, once a wild west boom town in Michigan's upper peninsula.



**Dec. 13 Multiple Personality** A report on the National Institute on Mental Health study on multiple personality disorders.

**Dec. 20 Denali** A portrait of Denali, also known as Mt. McKinley, and the guides, climbers and rescuers whose lives revolve around it.

**Dec. 27 New American Frontiers: The Search for Excellence** An examination of attempts to enhance human potential and evolution, from new communication technologies to non-traditional education and holistic medicine.

**4:30 pm Spider's Web**

Stories of adventure for children and adults.

**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

**Dec. 6** PROKOFIEV: Sinfonietta in A, Op. 48

**Dec. 13** BEETHOVEN: Symphony No. 5 in C Minor

**Dec. 20** SIBELIUS: Symphony No. 1 in E Minor

**Dec. 27** VIEUXTEMPS: Violin Concerto No. 5 in A Minor, Op. 37

**Dec. 27 Holiday Special**

**7:00 pm Vienna Holiday Festival**

The Vienna Philharmonic and Vienna Boychoir with soloist Jessye Norman, soprano, performs Mahler's Symphony No. 3. Gary Bertini, conductor.

**9:00 pm Earplay Weekday Theatre**

**9:30 pm Star Wars**

This radio adaptation of the biggest box office hit in movie history features Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio re-creating their film roles. The series is based on original characters and situations created by George Lucas.

**Dec. 6 "While Giants Mark Time"** Princess Leia has been captured by the Emperor's personal agent, Darth Vader. See Threepio and Artoo Detoo elude capture by leaving Leia's disabled vessel in an escape pod.

**Dec. 13 "Jedi That Was; Jedi To Be"** Artoo Detoo attempts to deliver a vital message to the mysterious Ben (Obi Wan) Kenobi. Luke Skywalker and See Threepio, ignorant of his mission, intend to recover him before he comes to harm in the hostile wastelands scorched by Tatooine's binary suns.

**Dec. 20 "The Millenium Falcon Deal"** Luke, Ben, Artoo Detoo and See Threepio are bound for Mos Eisley Spacecraft in Luke's landspeeder. There, they hope to find passage off Tatooine for the planet Alderaan, to deliver Artoo and his crucial message.

**Dec. 27 "The Han Solo Solution"** Luke, Ben and friends hook up with Han Solo and his first mate Chewbacca, a pair of reckless smuggler-pilots, for delivery to Alderaan. But in the spaceport, where the group is about to begin their journey, the streets are aswarm with Imperial stormtroopers, their spies, and informants.

**10:00 pm The Blues**

**2:00 am Sign-Off**

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# TUESDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.

**10:00 am-2:00 pm First Concert**

**Dec. 7** D'ANGLEBERT: Premiere Suite in G

**Dec. 14** DVORAK: Quartet in F, Op. 96 (American)

**Dec. 21** BRUCKNER: Symphony No. 4 in E-flat (Romantic)

\***Dec. 28** SESSIONS: Violin Concerto

**12:00 n KSOR News**

**2:00 pm Classical Specials**

**Dec. 7** To be announced

**Dec. 14** To be announced

**2:00 pm Holiday Specials**

**Dec. 21 Vienna Holiday**

**Festivals** James Levine conducts the Vienna Philharmonic and Vienna State Opera Chorus with soloists Judith Blegen, soprano, and Christa Ludwig, alto, performing Mahler's Symphony No. 2

**Dec. 28 Vienna Holiday**

**Festival** A chamber music recital featuring the music of Hugo Wolf performed by soprano Lucia Popp and baritone Hermann Prey accompanied by pianist Goeffrey Parsons.

**4:00 pm NPR Journal**

A twice-weekly series of half-hour news and arts feature documentaries of in-depth analysis of breaking news stories, sound portraits and profiles of prominent figures in music, literature, politics and the arts.

**Light the Menorah**

**4:00 pm Dec. 14 only**

A sound collage of stories, songs, recipes and a visit to a Hanukkah party explores the background of Hanukkah and the rich folklore of this Festival of Lights.

*Funded in part by a grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.*

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Sisklyou Music Hall**

**Dec. 7** DVORAK: Piano Concerto in G Minor, Op. 33

**Dec. 14** PISTON: Symphony No. 6

**Dec. 21** SCHUMANN: Piano Sonata No. 1 in F-sharp Minor, Op. 11

**Dec. 28** KALINNIKOV: Symphony No. 1 in G Minor

**9:00 am Drama Specials**

**Dec. 7, 14 & 28** To be announced

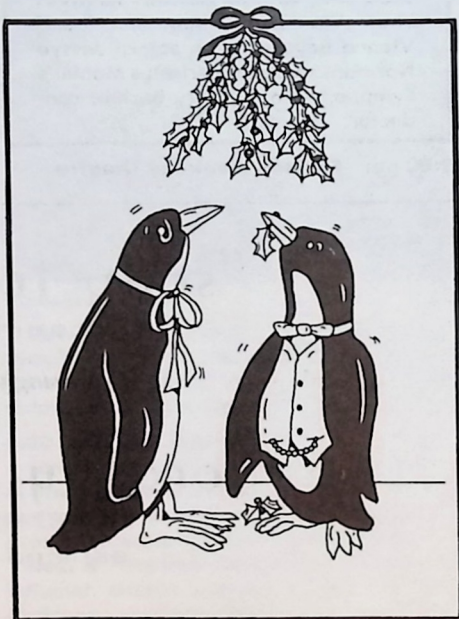
**Dec. 21 A Christmas Carol** This Charles Dickens classic produced by Radio 2000 of Novato, California.

**10:00 pm (Dec. 21 only) The International Radio Solstice**

Via satellite, a simultaneous celebration of the first day of Winter in the northern hemisphere and Summer in the southern hemisphere, with a collage of sounds and conversations from events around the world including central Australia, Rome, New York, California, Alaska and Canada.

**10:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.



Brian and Cathy Freeman



# Thank You All !

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*We reached our Fall Marathon goal in record time!  
All of us here at KSOR want to thank all of you  
for your loyal, enthusiastic response. Without your  
support KSOR would not, and could not exist.  
Thank you! Thank you! Thank you!*

# WEDNESDAY

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am About Women**

**10:00 am First Concert**

**Dec. 1** HUMMEL: Sonata in D for Flute and Piano

**\*Dec. 8** MARTINU: First Sonata for Flute and Piano

**Dec. 15** AMY CHENEY BEACH: Piano Quintet in F-sharp Minor

**Dec. 22** WALTON: Symphony No. 2

**Dec. 29** STRAVINSKY: The Firebird

**12:00 n KSOR News**

**2:00 pm Salzburg Festival Recitals**

A series of fall concerts from this international festival in Austria.

**Dec. 1** Pianist Rudolph Buchbinder performs Haydn's Sonata in F, HV XVI/23; Beethoven's Sonata in C, Op. 2, and Sonata in C-Sharp Minor, Op. 27, No. 2.

**Dec. 8** Pianist Claudio Arrau performs Beethoven's Sonata in E-Flat, Op. 18A; Liszt's Sonata in B Minor; Beethoven's Sonata in F Minor, Op. 57 (*Appassionata*); and Liszt's *Après Une Lecture de Dante, Fantasia Quasi Sonata*.

**Dec. 15** Pianist Maurizio Pollini performs two Beethoven works, Sonata in E Minor, Op. 90 and Sonata in A, Op. 101; and Schumann's Kreisleriana, Op. 16.

**Dec. 22** Pianist Alfred Brendal performs Berg's Sonata, Op. 1; Schumann's *Fantasy in c*, Op. 17, and Beethoven's Sonata in E, Op. 109 and Sonata in C Minor, Op. 111.

**Dec. 29** To be announced.

**4:00 pm Buckminster Fuller: The 50-Year Experiment**

A look at the life and work of a 20th Century genius. A three-part series produced by New Dimensions Radio.

*Funded by the National Endowment for the Arts, and members of "Friends of New Dimensions."*

**Dec. 1 What One Man Can Do** A biographical sketch of Fuller's first 50 years: the critical turning point with his "Dialectic by Lake Michigan" in 1927; his early career to the 1940's; and the emergence of his design philosophy, including the Dymaxion House and Car.

**Dec. 8 At Home in the Universe** Further development of Fuller's ideas: the Geodesic Dome; the Dymaxion Map; the concept of "Ephemeralization" (doit more with less); Synergetic Geometry; his own unique language; and the World game.

**Dec. 15 Making the World Work** An analysis of the implications of Fuller's career: what "the little individual" can do; his answer to the question, "Is there enough to go around?"; his claim that "we now have the option to make;" and his contribution to our time.

**4:00 pm Horizons** (Beginning 12/22)

**Dec. 22 Merry Christmas Parang Style** A visit to Trinidad for a calypso-flavored, Christmas musical tradition known as "parang."

**Dec. 29 Newyoricans** A sound portrait of Puerto Rican culture in New York—the music, poetry and people who make it unique.



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**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Dec. 1** BACH: Sonata No. 3 in G Minor for Viola da Gamba and Harpsichord

**\*Dec. 8** SIBELIUS: The Swan of Tuonela

**Dec. 15** FERGUSON: Violin Sonata No. 1

**Dec. 22** RAVEL: Daphnis Et Chloe (Complete Ballet)

**Dec. 29** KHACHATURIAN: Flute Concerto

**7:00 pm (Dec. 8 only)** The Lucarelli/Norell/Siebert trio in a live recital from the Arvada Center in Denver. Bert Lucarelli, oboe, Judith Norell, harpsichord, and Renee Siebert, flute perform Handel's Trio Sonata No. 3; Six Metamorphoses after Ovid for Flute and Oboe by Benjamin Britten; Concerto in D Major for flute, oboe and continuo by Vivaldi; Four for Three by Jean Belmont; Four Sonatas for harpsichord by Domenico Scarlatti; and Pieces de Clavencin en concert No. 2 in G by Rameau.

**Dec. 29 Holiday Special**

**7:00 pm Vienna Holiday Festival**

Gennady Rozdestvensky conducts the Vienna Philharmonic performing Symphony in E-flat by Haydn, and Symphony No. 1 by Mahler.

**9:00 pm Vintage Radio**

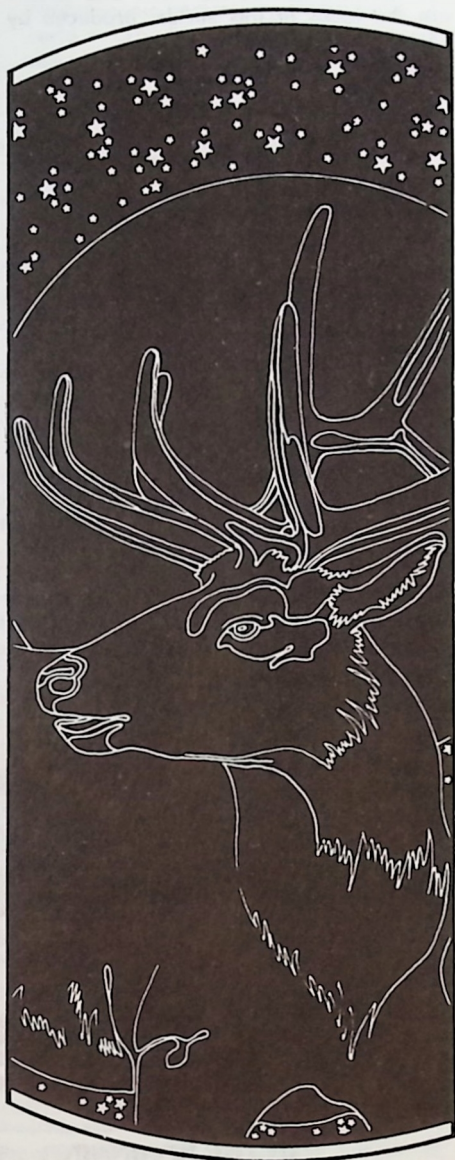
Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

**10:00 pm Post Meridian**

**2:00 am Sign-Off**



# THURSDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am Veneration Gap**

Senior citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

**10:00 am First Concert**

**Dec. 2** HAYDN: Organ Concerto No. 1 in C

**Dec. 9** MOZART: Bassoon Concerto in B-flat, K. 191

\***Dec. 16** KODALY: Hary Janos Suite

**Dec. 23** HUMMEL: Mandolin Concerto in G

\***Dec. 30** KABALEVSKY: Piano Concerto No. 3 in D, Op. 50

**12:00 n KSOR News**

**2:00 pm Quartessence II**

This 13-part series, celebrating the art of the string quartet, features the commentary of distinguished American cellist and composer Claus Adam, formerly of the Juilliard String Quartet. Each program also features a "Quartessence Hall of Fame" with guest commentator Mortimer Frank discussing great string quartets of the past.

**Dec. 2** The Via Nova Quartet performs Quartet in B-flat, Opus 76, No. 4, (**Sunrise**) by Haydn; Quartet No. 2 by Antoine Tisne; and String Quartet No. 8, Opus 59, No. 2, by Beethoven.

**Dec. 9** The Colden String Quartet performs String Quartet in E-flat Major, Opus 33, No. 2 (**Joke**) by Haydn; **The Barber-shop Quartet** by C. Curtis-Smith; and String Quartet in G Major by Debussy.

**Dec. 16** The Emerson String Quartet performs Beethoven's String Quartet No. 16, Opus 135; Webern's Five Movements for String Quartet; Stravinsky's Concertino for String Quartet; and Schubert's String Quartet No. 14 (**Death and the Maiden**).

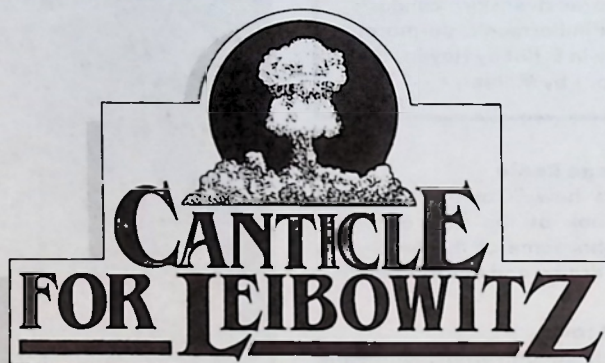
**Dec. 23** The Fitzwilliam String Quartet performs **Quartettssatz** by Dvorak; Nielson's String Quartet No. 4 by Nielsen; and String Quartet No. 15, Opus 132, by Beethoven.

**Dec. 30** The American String Quartet performs String Quartet No. 14, K. 387, by Mozart; String Quartet nO. 2 by Lestec Trimble; and String Quartet No. 2 by Johannes Brahms.

**4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local broadcast funded by a grant from Blue Star Gallery, Ashland.*



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**Thursdays at 9:00 pm**



**Dec. 2 The Rainbow Warrior** Initiated by medicine woman, Stands By the Fire, known to her people as "The woman who knows everything," Brooke Medicine Eagle has embarked upon the Rainbow Warrior's way. This is not the way of war, she tells us, but the call of one who heals, who makes whole the vision giver/receiver. It is a way of "Knowing" we may all need to experience, if we are to regain our rightful relationship with Mother Earth.

**Dec. 9 Women, Men and God** Born in Berlin, Sylvia Hellman emigrated to Canada with the rise of the Nazi regime. There she felt compelled to go to India and as a result was initiated by her guru, Swami Sivananda. Now considered one of the foremost women spiritual teachers, and a prolific author, Swami Radha here discusses relationships and ways women and men seek spiritual meaning, separately and together.

**Dec. 16 The Future Is Us** Why are many major U.S. corporations adopting a more forward-looking image, integrating more "inner-directed" values? Marie Spengler, Director of the Values and Lifestyles (VALS) Program at SRI International, discusses those changes in relation to results of studies done by the VALS program. She also makes some startling revelations and predictions.

**Dec. 23 Toward the Peacable Kingdom** A look at inter-species communication and its implications for the evolution of consciousness, with novelist Rob Swigart, author of *The Book of Revelations*.

**Dec. 30 Planetary Changes** Richard Grossinger, author of *The Night Sky*, says the book is about "the attempt of our species to locate itself in the vast universe in which it has arisen." He talks about how we can understand the changes and doings of terrain culture by examining it in the context of the order and chaos of the night sky.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Dec. 2** SHOSTAKOVICH: Symphony No. 10

**Dec. 9** VAUGHAN WILLIAMS: Symphony No. 6 in E Minor

**\*Dec. 16** BEETHOVEN: Symphony No. 9 in D Minor, Op. 125

**Dec. 23** PLEYEL: Sinfonie Concertante in B-flat Major, Op. 29

**Dec. 30** SCHUBERT: Quintet in C, Op. 163

### **Dec. 30 Holiday Special**

**7:00 pm Vienna Holiday Festival**  
Peter Lilje conducts the Leningrad Philharmonic performing Violin Concerto in D by Brahms, and Tchaikovsky's Symphony No. 6 in B *Pathétique*

### **9:00 pm Canticle for Leibowitz**

A 15-part series based on the classic science fiction novel (and Hugo Award winner) by Walter M. Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth. Produced by the WHA Drama Center in Madison, Wisconsin.

**dec. 2 Part 4** Finally permitted to join the Order of Leibowitz, Brother Francis begins the task of copying a centuries-old blueprint created by the monk.

**Dec. 9 Part 5** Brother Francis encounters dangerous scavengers from the Valley of the Misborn as the Age of Faith draws to a close.

**Dec. 16 Part 6** An arrogant scholar, Ton Taddeo, ushers in a new renaissance of learning—and becomes an unwitting pawn in the struggle between the church and a power hungry ruler.

**Dec. 23 Part 7** Brother Kornhoer, a budding scientist, reinvents the electric light—sending shock waves through the monastic order of Leibowitz.

**Dec. 30 Part 8** Worried by the impending arrival of scholar Thon Taddeo, Dom Abbot Paulo seeks solace from a very old friend, the hermit Benjamin.

### **9:30 pm Earplay Weekday Theatre**

A weekly series of half-hour dramatic presentations from EARPLAY, the award-winning drama series.

### **10:00 pm Dolby Alignment Tone**

### **10:01 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. Their records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

### **11:30 pm Post Meridian**

### **2:00 pm Sign-Off**

# FRIDAY

\*by date denotes composer's birthday

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

The Friday edition includes Music in America, showcasing one of the week's major musical events. The feature produced by WFMT in Chicago can be heard at 1 pm. John Baxter also features these works in the morning:

- \***Dec. 3** WEBERN: Five Pieces for Orchestra
- \***Dec. 10** MESSIAEN: Quartet for the End of Time
- \***Dec. 17** CIMAROSA: Concerto for Oboe and Strings
- Dec. 24** STRAUSS: Burleske in D minor for Piano and Orchestra
- Dec. 31** DEVIENNE: Symphonie Concertante in G

**10:00 am (Dec. 3 only) The Chicago Symphony** Rafael Kubelik conducts this performance of **Barber's Adagio** for Strings, from Op.11, and **Capricorn Concerto**, for Flute, Oboe, Trumpet and Strings, Op. 21; Variations, Chaconne and Finale (**Three Symphonic Dances**-1947) by Norman Dello Joio; and Symphony No. 5 (1942) by Roy Harris.

**Dec. 31 Holiday Special**  
**10:00 am Vienna Holiday Festival** A chamber music recital featuring arias by Bellini, Wagner, Bizet, and Verdi. Performances by tenor Nicolai Gedda accompanied by pianist Jan Eyron.

**12:00 n KSOR News**

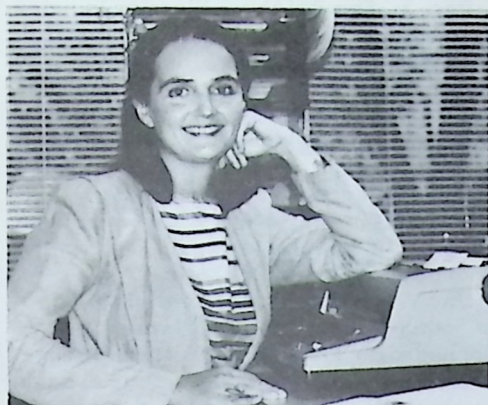
**2:00 pm Best of Festivals**

A series of concerts from the Vienna, Salzburg and Bregenz Festivals. The November programs are from the Salzburg Festival.

**Dec. 10** The Vienna Philharmonic Orchestra, conducted by Seiji Ozawa, performs Haydn's Cello Concerto No. 1 in C with soloist Yo-Yo Ma, and Tchaikovsky's Symphony No. 4 in F Minor, Op. 36.

**Dec. 17** The Vienna Philharmonic Orchestra, with soloist Rainer Kuch, violin, and Josef Staar, viola, perform Sinfonia Concertante in E-Flat for Violin, Viola and Orchestra, K. 364; and Symphony No. 1 in D (**Titan**). Claudio Abbado conducts.

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Lynn Neary, newscaster for NPR's Morning Edition

**Dec. 24** The Academy of St. Martin-in-the-Fields conducted by Neville Marriner, performs Symphony No. 35 in D, K. 385 (**Haffner**) by Mozart; Cello Concerto in A Minor, Op. 129 by Schumann; and Symphony No. 103 in E-flat (**Drum-Roll**) by Haydn. Cellist Lynn Harrell is the featured soloist.

**Dec. 31** An all-Mozart program performed by the Vienna Philharmonic Orchestra with pianist Ingrid Haebler and soprano Kathleen Battle as the soloists. The program includes Symphony in F, K. anh. 223 (19a); Piano Concerto No. 20 in D Minor, K. 466; Rondo of Aminta, **L'amero, saro costante** from **Il Re Pastore**, K. 208/10; Concert-Aria, **Vorrie spiegarvi, Oh Dio... Ah conte, partite**, K. 418; and Symphony No. 28 in C, K. 200.

**4:00 pm Taylor Made Piano: A Jazz History with Dr. Billy Taylor**

A 13-part series of one-hour programs tracing the evolution of jazz, America's own classical music, with commentary by host Billy Taylor and vintage recordings of more than 60 jazz pianists.

**Dec. 3 Hard Bop, Funky and Neo-Gospel** A hand-clapping, toe-tapping program featuring the piano artistry of Les McCann, Horace Silver, Ray Charles and others.

**Dec. 10 Post Bop and Modal Jazz** Elegant expressions of Thelonious Monk, McCoy Tyner, Ahmad Jamal and others illustrate two piano styles from the late '50s and early '60s.

**Dec. 17 Abstract, Stream-of-Consciousness and Free Jazz** Textures and emotions of free-form piano fill an hour featuring Cecil Taylor, Alice Coltrane, Sun Ra and others.



**Dec. 24 Fusion** Herbie Hancock, Chick Corea, Joe Zawinul and others are featured in an exploration of '70s electric jazz.

**Dec. 31 Billy Taylor: A Self Portrait**  
Rare recordings of performances by series host Billy Taylor highlight his career and virtuosity.

#### 5:00 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

- Dec. 3** TCHAIKOVSKY: Romeo and Juliet Fantasy-Overture  
**\*Dec. 10** FRANCK: Symphony in D Minor  
**Dec. 17** ELGAR: Falstaff, Symphonic Study, Op. 68  
**Dec. 24** TCHAIKOVSKY: The Nutcracker (complete)  
**Dec. 31** BEETHOVEN: String Quartet No. 13 in B-flat, Op. 130

**Dec. 17** Erich Leinsdorf conducts Webern's Concerto, Op. 24; Mozart's Concerto No. 10 for Two Pianos, in E-Flat, K. 365; and Piano Quartet, in G Minor, Op. 25 by Brahms/Schoenberg. Pianists Claude Frank and Lilian Kallir are the soloists.

**Dec. 24** Soprano Leontyne Price is the featured soloist in this performance of Mozart's Symphony No. 41 in C, K. 551 (**Jupiter**) and Recitative: "Temerare, Sortite fuori di querto loco!" and Aria: "Come scoglio" from **Così fan tutte**; Verdi's "Willow Song" and "Ave Maria" from **Othello**; **Don Juan** by Richard Strauss; and the Final scene from **Salome**, also by Strauss.

**Dec. 31** The New York Philharmonic is pre-empted by the Jazz Alive New Year's Eve special. *The program regularly scheduled for this evening will be heard Friday morning at 10:00 am.*

#### Dec. 31 New Year's Eve

**6:30 pm-2:00 am Jazz Alive!** travels from the East Coast to the West Coast to ring in the New Year in three time zones. From New York City, Jon Hendricks and Family at Lush Life in Greenwich Village, and a stop at Fat Tuesdays' for a set with Betty Carter and her trio. In Chicago, a visit to Jazz Showcase to hear pianist Jay McShann with his trio and special guests tenor saxophonist Eddie "Lockjaw" Davis, and swing fiddler Claude Williams. On the West Coast, keyboard master Les McCann and his quintet welcome the arrival of 1983 and close this live special.



#### 8:00 pm New York Philharmonic

**Dec. 3** Rafael Kubelik conducts the New York Premiere of his composition, **Sequences**; plus Mozart's **La Clemenza di Tito**: Overture; and Beethoven's symphony No. 7, in A, Op. 92.

**Dec. 10** Zubin Mehta conducts Mahler's Kindertotenlieder, and Stravinsky's **The Rite of Spring**. Mezzo-soprano Christa Ludwig is the featured soloist.

#### 10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth Ashland.

#### 10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

#### 2:00 am Sign-Off

# SATURDAY

\*by date denotes composer's birthdate

**7:00 am Ante Meridian**

**10:00 am Dolby Alignment Tone**

**10:01 am Jazz Revisited**

Host Hazen Shumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Dec. 5 Arranged by Horace Henderson** This program highlights Horace Henderson's big band arrangements of "Old Man River," "I Wished on the Moon" and "Charleston Alley."

**Dec. 12 Waller: Vocal/No Vocal** This program features Fats Waller's instrumental and vocal recordings of "Baby Brown," "I'm a Hundred Percent for You" and "Whose Honey are You?"

**Dec. 19 Big Sellers** This program features such popular hit songs as Lionel Hampton's "Hey-Ba-Ba-Re-Bop," Johnny Mercer's "Personality" and Nat King Cole's "Straighten Up and Fly Right."

**Dec 26 Live vs. Studio** This program juxtaposes live and studio recordings of the same compositions, including Duke Ellington's "Black Beauty," Benny Goodman's "You Turned the Table on Me" and Charlie Barnet's "Pompton Turnpike."

**10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

**11:00 am The Metropolitan Opera**

Peter Allen hosts and narrated this 43rd season of broadcasts from The Metropolitan Opera House in New York City. James Levine is Music Director and Principal Conductor. The 20-week series includes the intermission quiz and features that have become a favorite of Metropolitan Opera lovers.

**Dec. 4 Lucia di Lammermoor** by Donizetti features Joan Sutherland as Lucia, Alfredo Kraus as Edgardo, Pablo Elvira as Enrico, James Morris as Raimondo, and John Fowler as Arturo. Richard Bonyngne conducts.

**Dec. 11 Begins at 10:30 am Parade**

Manuel Rosenthal conducts a program of French Music Theatre: "Parade" ballet by Erik Satie, theme by Jean Cocteau, is performed by the Metropolitan Opera Ballet; "Les Mamelles de Tiresias," a one-act opera by Francis Poulenc, features Catherine Malfitano, Brent Ellis, and David Holloway; and "L'Enfant et les Sortilèges," a one-act opera by Maurice Ravel, featuring Hilda Harris as the Child.

**Dec. 18 Macbeth** A new production of Verdi's Macbeth with Renata Scotto as Lady Macbeth, Sherrill Milnes as Macbeth, Timothy Jenkins as Macduff, and Paul Plishka as Banquo.

**(Macbeth airs until 3 pm)**

**Dec. 25 Hansel and Gretel**

Humperdinck's holiday opera is sung in English with Judith Blegen as Gretel, Frederica von Stade as Hansel, Rosalind Elias as the Witch, Jean Kraft as the Mother and Michael Devlin as the Father. Thomas Fulton conducts.

**2:00 pm Studs Terkel**

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes. **The program begins at 3:00 pm on Dec. 18**

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### 3:00 pm **Communique**

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well know journalists. **Communique will not be heard on Dec. 18 and Dec. 25.**

### **Dec. 25 Holiday Special**

**3:00 pm Handel's Messiah** From the Eastman School of Music, a new edition of Handel's "Messiah," compiled by noted musicologist Alfred Mann, using original source materials, including Handel's personal conducting score and orchestral parts. Performers include the Eastman Chorale and the Chamber Ensemble from the Eastman School Symphony Orchestra. Dr. Donald Neuen conducts.

### 3:30 pm **Music Hall Debut**

A recording new to KSOR's library is featured. Pre-empted on Dec. 18 and 25.

### 4:00 pm **Siskiyou Music Hall**

- Dec. 4** VEDEL: Concerto No. 3 for Choir
- \***Dec. 11** BERLIOZ: Symphonie Fantastique
- Dec. 18** BUXTEHUDE: 8 Choral Preludes
- Dec. 25** Pre-empted

### 6:30 pm **All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

### 7:30 pm **Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### 8:00 pm **A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### 10:00 pm **Jazz Alive!**

Recorded live wherever jazz is performed in the United States and abroad.

### **Dec. 4 The New American Orchestra**

An exciting session with the 84-piece New American Orchestra features guest artists Gerry Mulligan, John Lewis, Shelly Manne, Ernie Watts and others.

**Dec. 11 Chick Corea** Chick Corea leads a musical celebration with Stanley Clarke, Don Alias, Joe Farrell and others.

### **Dec. 18 '81 Monterey Jazz Festival**

Highlights from the 24th annual Monterey Jazz Festival include performances by Rob McConnell's Boss Brass, Bug Alley and the Hi-Los.

**Dec. 25 Salute to W.C. Handy** A recreation of W.C. Handy's historic Carnegie Hall concert showcasing black music and musicians features Katherine Handy-Lewis, McHenry Boatwright, Bobby Short and the Handy Jubilee Orchestra.

### 12:00 m **Weekend Jazz**

### 2:00 am **Sign-Off**

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# POETRY

## by Alvin Reiss

### *43rd Street—A December View*

This lonely newsroom, nerve end of the night,  
quivers on wires above crystal streets  
where footsteps of the world fall, black on white,

toward the chattering teletypes. Stray light  
climbs windows where snow tracing meets  
this lonely newsroom, nerve end of the night.

Dark desks listen while police calls write  
hollow-eyed headlines from unholy beats  
where footsteps of the world fall, black on white.

Falling, the wino, barely within sight,  
freezes on the sidewalk, under snowy sheets.  
This lonely newsroom, nerve end of the night,

watches, indifferent, life's winter flight.  
Goodbye old victories, small joys, defeats  
where footsteps of the world fall, black on white.

The gray editor ponders cosmic right.  
His eyes see, buried under snows and sleets,  
this lonely newsroom, nerve end of the night,  
where footsteps of the world fall, black on white.

Al Reiss will read his poetry on  
*Talk Story*. Wednesday, December 15, beginning at 9:30 P.M.



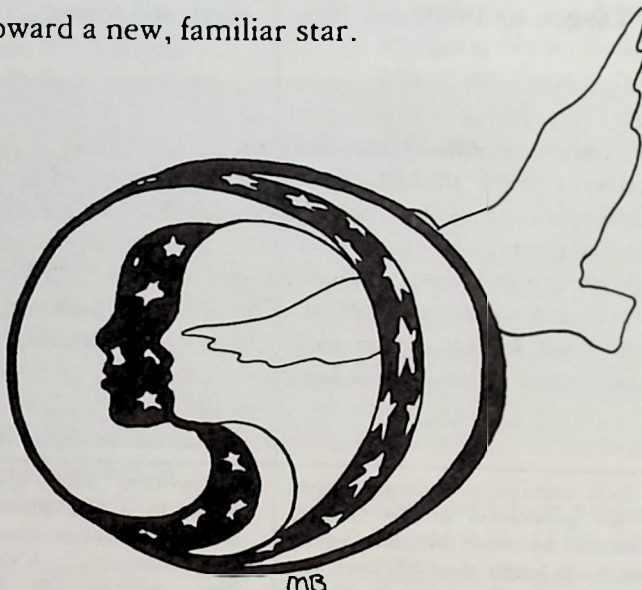
## *The Woman Who Ate Moonlight*

She left our village when she was young,  
fleeing summer,  
to the winter mountain,  
vowing to keep her life  
eating only  
leftover moonlight, scattered bits  
that could not escape  
the broken wings of her mind.

When next I saw her, I reminded her  
that once she called me first love.  
Reading the lines in my faces,  
laughing tears at my error,  
she flung herself  
into depths of midnight snow  
to devour stars she imagined there,  
saying I was the last.

## *Chrysalis*

Now, after an enclosed dream,  
a goodbye to all that is earthborne.  
Wings and wings and other wings  
flutter untried colors  
toward a new, familiar star.



## Communication

I walked today down a new old street.  
Wisteria grew brittle against the hungry house;  
through empty windows, the swept-slate sky.  
If you miss me that much,  
why don't you write?



## Dialogue

If there were, between us,  
a need to talk,  
or a reason,  
I would say to you those words  
fireflies speak to night.

### Al Reiss

Al Reiss, a staff writer for the Medford Mail Tribune for 13 years, writes weekly film reviews. He is a member of the American Theatre Critics Association and won the 1965 Western States Playwrighting Competition. His play was produced in Eugene in 1965, Southern Oregon in 1968, and New

York in 1970. A verse play he completed a year ago is now being considered for Off-Broadway production. He also won the 1970 John Masfield Memorial Award for Narrative Poem from the Poetry Society of America. Al Reiss currently is working on a book, two plays, and poems.

In the September KSOR Guide, Siskiyou County residents were invited to submit poetry for a Poem of the City Contest sponsored by the Siskiyou Arts Council of Yreka. This month we are proud to announce the names of the winners of the Contest. The winning poems will be featured in an article in the January issue of the KSOR Guide.

#### *Top Award*

Michael Cassady

#### *Runners Up*

Caroline McCarron  
Pamela Piemme

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.



# ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

- 1 Southern Oregon Photographic Association Meeting.** Photo program & color slide contest. Red Cross Bldg., 60 Hawthorne, Medford. 8 pm. (503) 779-8421

thru 31 **Rivitalizations**, an exhibit of paintings, drawings, and prisma-colors by Brian McGovern. Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6. (503) 488-2008

thru 18 **Fourth Annual Small Format Exhibit** featuring artists of Southern Oregon. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3290.

thru 24 **Christmas Collection and new work by Judy Howard.** Hanson Howard Galleries in the E.V. Carter House, 505 Siskiyou Blvd., Ashland. Daily 11 am-5 pm. (503) 488-2562

**Tapestry weavings** by Alix Peshette, featuring Northwest Indian and natural motifs; and **Metal sculpture** of Edward Brownlee. Umpqua Community College Art Gallery, Roseburg. Mon-Fri 1-5 pm. (503) 440-4600

thru 15 **From Feelings to Form**, tapestry collage and paintings by Helen Wilson. Stevenson Union Gallery, Southern Oregon State College, Ashland. Mon-Thurs 8 am-9 pm; Fri 8-5:30 pm. (503) 482-6461

- 2 Slide Show, "Colorado River,"** contemporary lecture series, presented by Bob Cooper. Eden Hall, Southwestern Oregon Community College, Coos Bay. 12 pm. (503) 888-2525

**Brass Choir Concert** in the Music Recital Hall on the campus of Southern Oregon State College, Ashland. 8 pm. (503) 482-6464

thru 5 **Clayfolk Seventh Annual Christmas Show and Sale** featuring the best work of 20 local potters at the Black Oak Village on Barnett Road, Medford. Reception Dec. 2, 6-9 pm. (503) 772-1068

thru 23 **Give an Original This Year**, Annual Christmas Shop featuring paintings, etchings, pottery, weaving, and Christmas tree decorations by area artists. Rogue Gallery, 40 S. Bartlett, Medford. Mon-Sat 10 am-5 pm. (503) 772-8118

- 3 Symphonic Wind Ensemble Vespers.** Music Recital Hall, Mountain Avenue, Southern Oregon State College, Ashland. (503) 482-6464

and 4; 10-12; 17-19 **Play, "Christmas Sprite,"** an original contemporary children's adventure by Jeanna Wisher. On Broadway Theatre, 226 South Broadway, Coos Bay. (503) 269-2501 or 267-4915 for reservations.

- 5 Concert Choir performance.** Music Recital Hall, Mountain Ave., Southern Oregon State College, Ashland. 4 pm. (503) 482-6464



- 5 thru 22 **Rent a Painting for Christmas.** Exhibit of paintings in Rental-Sales Gallery, with unframed artworks by local artists for sale. Coos Art Museum, 515 Market Ave., Coos Bay. (503) 267-3901

thru 23 **Fabric and Fibre Juried Exhibit.** Umpqua Valley Arts Center, Roseburg. Reception Dec. 10. Mon-Thur 12:30-5:30 pm. (503) 672-2532

- 7 **Slide-lecture by Edward Brownlee** featuring installation of his metal sculpture at the Hyatt-Regency Hotel in Hawaii. Shown at the Whipple Fine Arts Theatre at Umpqua Community College, Roseburg. 2 pm. (503) 440-4600

- 9 thru 12 **"School for Scandal,"** a satire of manners and mores of 16th Century by Richard B Sheredan. Rogue Building on the Rogue Community College campus, Grants Pass. Curtain at 8 pm. Matinee at 2 pm on Dec. 12. (503) 479-5541

- 10 **Autoharp virtuoso Brian Bowers,** presents two concerts at 7:30 pm and 9:30 pm. Carpenter Hall, 15 S. Pioneer, Ashland. Contact After Five Productions, (503) 535-5138.

- 11 thru 12; 18-24 **Nana Claus** at the Children's Museum, 410 East D Street, Jacksonville. 1-5 pm.

and 12 **Siskiyou Chamber Singers** performing with the Roseburg Concert Chorale and Roseburg Community Orchestra. Umpqua Community College Recital Hall, Roseburg. 8 pm on Dec. 11; 3 pm on Dec. 12. (503) 440-4600

**Matthew Allen & Julie Searles,** acoustic folk, jazz, and original music. Knights of the Cup Coffee House, 1740 Ocean Blvd., Coos Bay. (503) 888-9531

- 11 **SWOCC Play, "The Messiah and More,"** performed at Marshfield High School, Coos Bay. 8 pm. (503) 888-2525

**Coos Art Museum auction & dinner** to benefit Rotary Club charities. Information and reservations (503) 267-3901

- 12 **Concert, "Celebration of Christmas."** SWOCC Concert Choir and Community Choir performing program of Bach, Vivaldi, and Benjamin Britt. Reedsport High School, Reedsport. 8 pm.

thru 16 **Student Art Show and Sale.** Original prints, drawings, paintings, sculpture, pottery. Eden Hall, Southwestern Oregon Community College, Coos Bay. 9 am-4 pm. (503) 888-2525

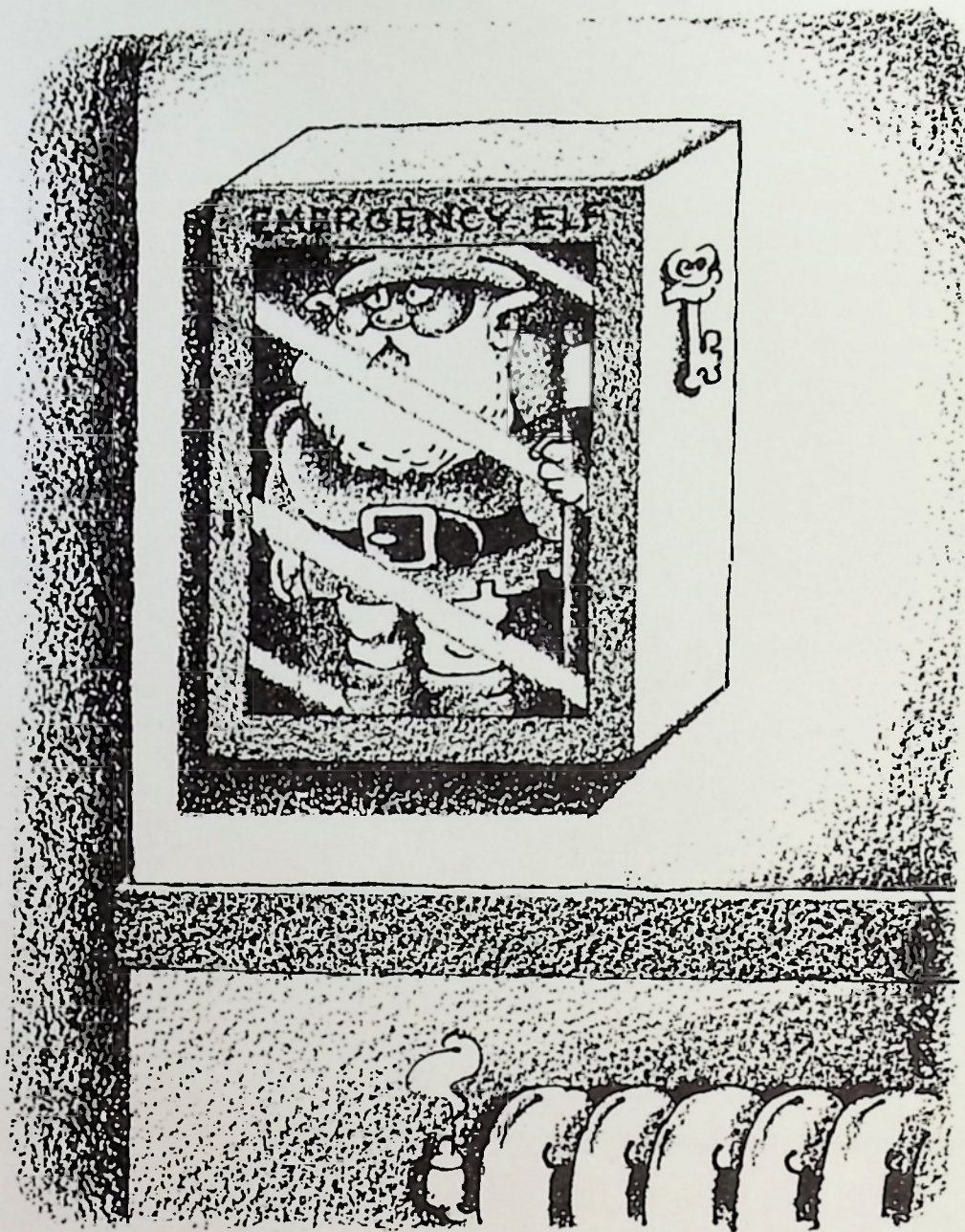
- 17 thru 19 **Play, "Cristmas Sprite,"** an original contemporary children's adventure by Jeanna Wisher. On Broadway Theatre, 226 South Broadway, Coos Bay. Reservations (503) 269-2501 or 267-4915

- 19 **Concert, "Celebration of Christmas."** SWOCC Concert Choir and Community Choir performing a program of Bach, Vivaldi, and Benjamin Britt. Marshfield High School, Coos Bay. 8 pm.



If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.







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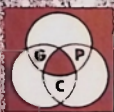
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